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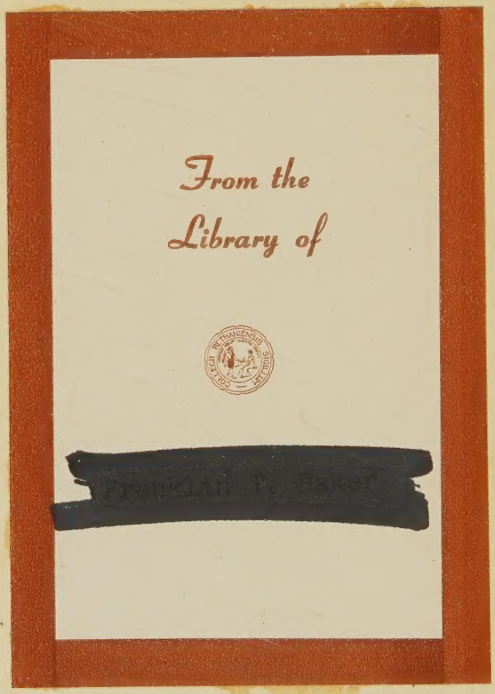

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GENERAL INDEX

THE BOOK OF THE DEAD.

Reproduction of a very ancient papyrus containing the Book of the Dead.

Found in Thebes. In the Royal Museum, Berlin.

The Book of the Dead was the chief monument of the religious literature of ancient Egypt. It was in 165 chapters; portions of which were inscribed on the mummy-cases and tombs, and are met with in the later Demotic Papyri. It constituted the funeral ritual of the Egyptians; describing, in mystical language, the adventures of the soul after death, and the texts and prayers it must repeat in order to escape the torments of the Egyptian Hades. The older portion, which dates back to the Old Empire, was of a practically moral character; the later and more mystical additions and glosses, coming down to the time of the Persians, substituted the doctrine of justification by faith in Osiris.

DESCRIPTION OF THE PLATE.

The judgment of the dead before the god Osiris, in the subterranean hall of justice. The scene is taken from the 125th chapter. Osiris, the judge of the nether world, is seated in a naos. On the opposite side, the deceased, led by Mā, the goddess of truth and justice, is introduced into the house resting on pillars. A pair of scales is erected in the middle; resting on one cup of which is a handled beaker, the symbol of the heart; on the opposite, the picture of truth, the pen. Horus and Anubis, sons of Osiris, are weighing and looking at the tongue of the scale; above which sits the Cynocephalus Hapi, as symbol of measure. In front of the scale, the ibis-headed Thoth, the scribe of the gods, is inditing the result of the weighing on a papyrus. Between him and Osiris a female hippopotamus, Amām, known as the Swallower, represents the accuser of the dead; whom Thoth defends, if he has led a just life. In the upper section of the hall, the deceased is addressing a prayer to the forty-two judges of the dead, who have a variety of heads, and each of whom carries the feather of truth and has to pass judgment concerning a special sin; regarding which the deceased declares himself innocent in the text.

EXTRACTS FROM PRAYERS AND PETITIONS IN THE BOOK OF THE DEAD.

"Do not imprison my soul. Do not let any hurt me. May I sit down among the principal gods in their dwellings. If you repel me from the places of regeneration, do not let the evil principles take hold of me. Do not let me be repelled from your gates; be not your gates closed against me. May I have loaves in Pu, drinks in tepu. Grant to me the funereal food and drinks, the oxen, the geese, the fabrics, the incense, the oil, and all the good and pure things upon which the gods live. May I be eternally settled in the transformations that will please me. May I be united with the gods of truth."

"I did not bid any one kill treacherously. I did not utter a lie to any man. I did not plunder the supplies in the temple. I did not overcharge. I did not tamper with the weight of the balance. I was not a bully. I did not use too many words in speaking. I did not turn a deaf ear to the words of truth. I did not make my mouth work. I did not steal. I was pure — pure — pure. I did not do what the gods hate. I did not cause the slave to be misused by his master. I did not cause any one to be hungry. I did not cause any one to weep. I did not commit adultery. I did not kill. I prevailed as a man who keeps his head."

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THE STUDENT'S COURSE IN LITERATURE

EDITOR
GERHARD R. LOMER
INSTRUCTOR IN ENGLISH IN THE SCHOOL OF JOURNALISM, COLUMBIA UNIVERSITY

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5097

TABLE OF CONTENTS

INTRODUCTION: HOW TO STUDY LITERATURE

By the Editor

PAGE

The aims of literary study. The function of literature. Methods of literary study. Suggestions to teachers. Suggestions to parents. Suggestions to students. . . . . xxi–xxxiv

A GRADED LIST OF READINGS

Prepared, under the supervision of the Editor, by Mary V. Riblet, M.A., of the Long Island City High School.

I. Elementary and Grammar Grades xxxv

II. High School xli

A COLLEGE CURRICULUM IN LITERATURE

By the Editor

Oriental Literature xlviii

1, The literature of the Near East; 2, Sacred Writings of the East; 3, The Bible and Hebrew Literature; 4, Arabic literature; 5, Persian literature; 6, Literature of the Orient.

Greek Literature xlix

7, An introduction to Greek masterpieces; 8, Homer and Homeric poetry; 9, The development of the Greek lyric; 10, Greek drama; 11, Greek poetry; 12, Greek history; 13, Greek oratory; 14, The later Greeks; 15, Greek philosophy and criticism.

PAGE

LATIN LITERATURE 1

16, An introduction to Latin masterpieces; 17, The beginnings of Latin literature and the Republican period; 18, The Golden Age of Latin literature; 19, Latin prose writers; 20, Latin historians; 21, Later Roman writers; 22, Late Latin comedy; 23, Roman poets of the later Empire.

MEDIÆVAL LITERATURE lii

24, Popular poetry of the Middle Ages; 25, Mediæval romance; 26, Mediæval religious literature; 27, The Renaissance.

FRENCH LITERATURE liii

28, Mediæval French literature; 29, A survey of French literature; 30, French literature of the seventeenth and eighteenth centuries; 31, French drama in the seventeenth and eighteenth centuries; 32, La Fontaine and the fable in France; 33, French poetry; 34, French historical prose; 35, French memoirs and letters; 36, French philosophy; 37, French essays; 38, French theological writers; 39, French scientists and naturalists; 40, The development of French fiction; 41, Modern French fiction; 42, Modern French drama; 43, Literary criticism in France.

ITALIAN LITERATURE lvi

44, Introduction to Italian Literature; 45, Early Italian literature; 46, Modern Italian literature.

SPANISH AND PORTUGUESE LITERATURE lvi

47, Outlines of Spanish literature; 48, Modern Spanish literature; 49, Spanish-American literature; 50, Portuguese literature.

GERMANIC LITERATURE lvii

51, Studies in German masterpieces; 52, Early German literature; 53, Walther von der Vogelweide and his times; 54, German literature in the sixteenth century; 55, German poetry; 56, German literature in the nineteenth century; 57, German fiction; 58, German drama; 59, An introduction to German prose writers; 60, German historical prose; 61, The outlines of German philosophy; 62, Austrian literature; 63, Hungarian literature.

BELGIAN AND DUTCH LITERATURE lix

64, Introduction to Dutch literature; 65, Introduction to Belgian literature.

SCANDINAVIAN LITERATURE lx

66, Introduction to the literature of Norway; 67, Outlines of Swedish literature; 68, Outlines of Danish literature; 69, Modern Scandinavian drama; 70, The literature of Iceland.

PAGE

RUSSIAN LITERATURE lx

71, Introduction to Russian literature; 72, Modern Russian fiction; 73, Russian lyric poetry; 74, The realistic school in Russia; 75, Polish literature.

ENGLISH LITERATURE lxi

76, Introduction to English literature; 77, General survey of English literature; 78, Anglo-Saxon literature; 79, Mediæval romance; 80, English literature before Shakespeare; 82, The beginnings of the English drama; 83, Shakespeare; 84, The age of Milton; 85, The Age of Dryden and Pope; 86, The Restoration drama; 87, Naturalism: a period of transition; 88, The Romantic Movement; 89, Major poets of the Victorian era; 90, Minor poets of the Victorian era; 91, Major prose writers of the Victorian era; 92, The development of English prose; 93, The development of the English essay; 94, The essay writers of the nineteenth century; 95, The essay in the twentieth century; 96, English discoverers and travelers; 97, English scientists and naturalists; 98, English historical writers; 99, English philosophers; 100, The beginnings of the English novel; 101, The English novel in the eighteenth century; 102, The English novel in the nineteenth century; 103, The English novel in the twentieth century; 104, Modern English poetry; 105, Modern English drama; 106, English literary criticism; 107, Modern realistic fiction in English; 108, The short story in England and America; 109, Celtic literature; 110, The poets of Scotland; 111, The prose writers of Scotland; 112, An introduction to Irish prose literature; 113, An introduction to Irish poetry; 114, The Irish Literary renascence.

LITERATURE OF THE BRITISH COLONIES lxix

115, The literature of Canada; 116, The literature of India; 117, The literature of South Africa and Australia.

AMERICAN LITERATURE lxx

118, The literary inheritance of America; 119, Early American literature; 120, The Knickerbocker school; 121, The New England school; 122, The literature of the South and West; 123, Readings in American poetry; 124, The American novel and short story; 125, American scientists and naturalists; 126, American oratory; 127, American philosophy and theology; 128, American history and economics; 129, American humor; 130, American essays; 131, Contemporary writers.

GENERAL LITERATURE lxxiii

132, The study of literature; 133, Masterpieces of the world's literature; 134, Primitive and ancient literature; 135, A study of the epic; 136, An introduction to lyrical poetry; 137, Masterpieces of the world's drama; 138, Great poems of the world; 139, Introduction to the history of fiction; 140, Introduction to critical theory; 141, Continental literary criticism; 142, The literary essay; 143, The modern drama; 144, Fables; 145, Letters and memoirs; 146, Hymns and religious poetry; 147, A survey of contemporary literature.

LECTURES ON THE WORLD'S BEST LITERATURE

ORIENTAL LITERATURE

By FREDERICK A. VANDERBURGH, Ph.D., Lecturer in Oriental Literature in Columbia University

PAGE

Early literatures. Egypt, the country. Old Egyptian. Middle Egyptian. Neo-Egyptian. Egyptian writing. Religious writings of the Egyptians. The Book of the Dead. History. Stories. Poetry. Reading recommended. Arabic literature. Hammad-al-Rawia. 'Mu'allaka.' The "rawi." The "sha'ir." The "rajaz." The "kasida." The Koran. Later Arabic literature. Reading recommended. The literature of Persia. Zoroaster and religious writings. The Avesta. Cuneiform remains. Reading recommended. India and its literature: Vedic and Sanskrit. The 'Rig-Veda,' the 'Yajur-Veda,' the 'Sama-Veda,' and the 'Atharva-Veda.' The caste system. Buddhism. Reading recommended. The literature of China. Chu Hi and Confucianism. Reading recommended . . . 1

GREEK LITERATURE

By CARROLL N. BROWN, Ph.D., Assistant Professor of Greek in the College of the City of New York

The significance of Greek literature. The Homeric epic. The Epic Cycle and the Homeric Hymns. Hesiod. Chronology of Prehistoric Greece. Reading recommended. Elegiac poetry. Iambic poetry. Lyric poetry proper. Dorian lyric poetry. Chronology of Greek lyric poetry. Reading recommended. Greek Drama. Tragedy: Æschylus, Sophocles, and Euripides. Greek dramatic and musical festivals. Comedy: Aristophanes. Middle Comedy. New Comedy. Chronology of Greek drama. Reading recommended. History: Herodotus, Thucydides, and Xenophon. Chronology of Greek historians. Reading recommended. Oratory: Antiphon, Lysias, Isocrates, Demosthenes, and Æschines. Philosophy: Plato and Aristotle. Reading recommended. Later Greek literature. Chronological table and reading recommended 29

LATIN LITERATURE

By CARROLL N. BROWN, Ph.D., Assistant Professor of Greek in the College of the City of New York

Roman civilization and its influence. Why we should study Latin literature. Differences between Latin and Greek literature. Chronological table. Readings on Roman history. Beginnings of Latin literature. Gnæus Nævius. Ennius. Pacuvius. Lucius Accius. Early drama: Plautus, Terence. Early Latin prose. Reading recommended. The late Republican period: Lucretius, Catullus, Cicero, Cæsar, Sallust. Reading recommended. The Golden Age: Virgil, Horace, Tibullus, Propertius, Ovid, Livy. List of the Roman Emperors. Reading recommended. The Silver Age: Seneca and Roman tragedy, Petronius, Pliny the elder, Quintilian, Statius, Juvenal, Martial, Tacitus, Pliny the younger. Minor writers. Reading recommended 61

MEDIÆVAL FRENCH LITERATURE

By Gerhard R. Lomer, Ph.D., Instructor in English in the School of Journalism, Columbia University

PAGE

Historical conditions. The background. Lyric poetry. The "chansons de toile." Influence of woman on poetry. Variety of poetical forms. The early writers of "ballades." The "Chansons de Geste." The "Chanson de Roland." The Breton cycle. Fabliaux. Animal stories. "Aucassin and Nicolette." The "Roman de la Rose." Jean de Meun. Allegory. The rise of the drama. Chroniclers. Villehardouin, de Joinville, Froissart, and Comines. Chronological table. Reading recommended 98

FRENCH LITERATURE FROM THE RENAISSANCE

By Adolphe Cohn, LL.B., A.M., Officier Légion d'Honneur, Professor of Romance Languages, Columbia University

The later sixteenth century: Ronsard, Montaigne, and Amyot. Chronological table. Reading recommended. The great age of classical literature: Descartes, Malherbe, Corneille, Pascal, and de Retz. Chronological table. Reading recommended. The age of Louis XIV: Molière, Racine, La Fontaine, Boileau, Bossuet. Manners and morals: La Rochefoucauld, La Bruyère, Mme. de Sévigné. Minor writers. Chronological table. Reading recommended. The era of enlightenment and progress in the mid-eighteenth century. Montesquieu. Voltaire. Marivaux. Le Sage. Prévost. Chronological table. Reading recommended. Before the Revolution: Buffon, Diderot, d'Alembert, Rousseau, Beaumarchais, and Bernardin de Saint-Pierre. Chronological table. Reading recommended. The revolutionary and transition period: Mirabeau, Mme. de Staël, Châteaubriand. Chronological table. Reading recommended. The nineteenth century. The period of romanticism: Lamartine, Hugo, de Vigny, Béranger, de Musset. The historians. The novelists: Mérimée, Balzac, Dumas, and Sand. Chronological table. Reading recommended. The reaction against romanticism. Dramatists: Augier and Dumas fils. The realistic novel: Flaubert, Maupassant, Daudet, and Zola. Hugo. The critics: Sainte-Beuve, Renan, and Taine. Modern writers. Chronological table. Reading recommended 115

MEDIÆVAL ITALIAN LITERATURE

By Gerhard R. Lomer, Ph.D., Instructor in English in the School of Journalism, Columbia University

The significance of mediæval Italy. Historical conditions of Italy in the Middle Ages. Great families. Great personalities. The glory of Italian art. Early Italian poetry. Dante, the poet of mediævalism. Petrarch, the Humanist. Boccaccio, the master of story-telling. Reading recommended 174

ITALIAN LITERATURE

By Arthur Livingston, Ph.D., Associate Professor of Romance Languages, Columbia University

PAGE

The Renaissance. The intellectual life of the time. Classical scholarship. Origins of modern philology. Literary criticism. The cult of good manners. Idealization of love. Petrarchism. Political thought. Personalities of the Italian Renaissance. Decadence of Italian classicism. The Counter-Reform. Tasso. Cavalier Marino and Arcadia. Thinkers and Publicists. Stagecraft and Opera. Memoirs. The Transition. The constitution of the national literature. Historical growth of Italy. The 'Risorgimento.' The literature of patriotic propaganda. The literature of United Italy. D'Annunzio. Fogazzaro. Regional literature. The theatre. Reading recommended. Chronology of Italian literature after Petrarch 159

SPANISH LITERATURE

By Irving H. Brown, Instructor in Romance Languages in Union College

Introduction. The Epic. The Cid. Romances of Chivalry. History. Prose. Lyric Poetry. Gongorism. Mysticism. The Picaresque novel. Cervantes. Drama. Lope de Vega. Calderón. Minor dramatists. The nineteenth century. Romanticism. Lyrism. Drama. The modern novel. Reading recommended. Chronology of the literature of Spain . 197

MEDIÆVAL GERMAN LITERATURE

By Gerhard R. Lomer, Ph.D., Instructor in English in the School of Journalism, Columbia University

Introduction. The period of the migrations. The history of the Germanic tribes. The epics. Religious literature. Mediæval Germany. The monasteries. Hroswitha of Gandersheim. The Feudal System. Walther von der Vogelweide. The revival of rational epics. Hartmann von Aue. Wolfram von Eschenbach. Gottfried von Strassburg. Chronological table. Reading recommended. Transition period. Brandt. Luther. Hans Sachs. Chronological table. Reading recommended 211

GERMAN LITERATURE

By Bayard Q. Morgan, Ph.D., Instructor in German in the University of Wisconsin

The sowing of individualism. The sprouting of the seed. Klopstock. Wieland. Lessing. Reading recommended. The first riotous bloom. Herder. Kant. Goethe. Schiller. Reading recommended. The perfect fruition. Richter. Tieck. Schlegel. Novalis. Kleist. Uhland. Reading recommended. The deadly blight. Heine. Wagner. Hebbel. Reading recommended. A selected list of German works in English translation. 227

SCANDINAVIAN LITERATURE

By Louis S. Friedland, Ph.D., Instructor in English in the College of the City of New York

PAGE

Introduction. The characteristics of the Scandinavian. The background of nature. The sea and the mountains. The social background. Scandinavian literature. Chronology of important events. Norway. Sweden. Denmark. Reading recommended 241

RUSSIAN LITERATURE

By Louis S. Friedland, Ph.D., Instructor in English in the College of the City of New York

Introduction. The background. Political conditions. The Russian plain. Oriental influence. The language. National character. Literary characteristics. Nineteenth century literature. The thirties and forties. The passing of serfdom. The simplification of life. Tolstoy. The literature of the fifties. The literature of the sixties. The literature of the seventies. The Populists. The great writers. Turgeneff. Gogol. Dostoevsky. The literature of the eighties. Chekhov. Latest phases. Chronology of Russian history. Reading recommended. Russian literature in English translation. 258

ENGLISH LITERATURE

By Gerhard R. Lomer, Ph.D., Instructor in English in the School of Journalism, Columbia University

Introduction. The significance of English literature. The comparative point of view. The individuality of English literature. Reading recommended . 285

I. Early English Literature

Anglo-Saxon heathen literature. Characteristics of the Anglo-Saxons. Influence of the sea and of battle. Reading recommended. Anglo-Saxon Christian literature. The Cædmonian cycle. The Cynewulf poems. Bede. King Alfred. Reading recommended. Chronological table of the Anglo-Saxon period 288

II. The Norman Conquest to Shakespeare (1066–1564)

The Norman Conquest and its influence. The literature of the age. Latin writers. Mediæval England. The feudal system. The guild system. The Church. Allegory. Chronological table. Reading recommended. The ballad. Reading recommended: 1. The ballad. 2. Folk songs. 3. Fairy tales and poems. 4. Modern ballads (so-called). Romance. Sir Thomas Malory. Reading recommended. The English Bible. The contents of the Bible. The student's point of view. History of the Bible. Characteristics of the Bible. Chronology of Bible history. Reading recommended. The drama before Shakespeare. Religious drama. Mystery, Miracle, and Morality plays. Secularization of the drama.

PAGE

Staging. Cycles. Early writers. Geoffrey Chaucer. 'The Canterbury Tales.' Chaucer's followers. Scottish poetry. Reading recommended. The Renaissance. The Oxford Reformers. Sir Thomas More. Reading recommended. The new poetry. Wyatt and Surrey. The sonnet. Reading recommended 297

III. The Elizabethan Age (1564–1616)

The historical background. Queen Elizabeth. The literature of discovery. Hakluyt. Reading recommended. Chronology of discovery and exploration. Science and philosophy. Elizabethan drama. Table of Elizabethan dramatists. The study of Shakespeare. Elizabethan theatres. Spenser. Sidney. Chronological table. Reading recommended . . 346

IV. The Age of Milton (1616–1660)

Introduction: the Puritans. Poetry. Reading recommended. Milton. 'Paradise Lost.' Prose writers. Chronological table. Reading recommended 364

V. Dryden and the Restoration (1660–1700)

Characteristics of the new age. Satire. Dryden. Chronological table. Reading recommended 373

VI. The Augustan Age (1700–1790)

Introduction: characteristics of the eighteenth century. An artificial age. London life. The age of reason. The literary dictator and the coffee-houses. The poetry of Pope. Reading recommended. The prose of the time. Steele and Addison. Defoe. Swift. Johnson and Boswell. Reading recommended. The Restoration drama. Reading recommended. The Novel. Chronology of the development of fiction. Reading recommended. Naturalism: a period of transition. The new note in poetry. The "Churchyard Poets." New influences. Development of technique. Chronological table. Reading recommended 378

VII. The Romantic Movement (1790–1832)

Introduction: definition of Romanticism. Historical background: revolution and democracy. The discoveries of the Romantic Movement: 1, Freedom; 2, Nature; 3, the Individual; 4, Simplicity; 5, the Past; 6, Beauty; 7, Wonder; 8, Dreams; 9, Emotion; 10, Variety of expression. Reading recommended. Prose: fiction, journalism, essays. Reading recommended. Chronological table 401

VIII. The Victorian Era (1832–1900)

Characteristics: the scope and intensity of the Victorian Age. Women writers. Democracy. Industrialism. Invention. Socialism. Chronological table of science and industry. The Victorian adjustment: society, knowledge, art. The exotic. The mediæval. Conclusion. Chronology of the Victorian Era. Reading recommended: 1, Major Poets; 2, Minor Poets; 3, the Pre-Raphaelites and their followers; 4, Celtic Poets; 5, Novelists; 6, Women Novelists; 7, Irish Novelists; 8, Miscellaneous Prose; 9, Criticism; 10, Philosophy and Religion; 11, History; 12, Science 422

EARLY AMERICAN LITERATURE

By Edward Chauncey Baldwin, Ph.D., Professor of English in the University of Illinois

PAGE

Is there really an American literature? Dean Stanley's definition. Literature of the Colonial Period: 1607–1765. Captain John Smith. William Strachey. The Puritan influence. Governor Bradford. Governor Winthrop. Samuel Sewall. Cotton Mather. The Bay Psalm Book. Ann Bradstreet. Literature of the Revolution: 1765–1815. Benjamin Franklin. Philip Freneau. C. B. Brown. Chronological table. Reading recommended. 443

AMERICAN LITERATURE: THE EARLY NEW YORKERS

By Percy H. Boynton, Ph.D., Professor of English in the University of Chicago

New York as a literary centre. England and America. Washington Irving. James Fenimore Cooper. William Cullen Bryant. Chronological table. Reading recommended 456

AMERICAN LITERATURE: THE NEW ENGLAND GROUP

By George Sherburn, Ph.D., Professor of English in the University of Chicago

Introduction: Boston as a literary centre. Historians. Longfellow. Lowell. The Transcendentalists. Emerson. Abolition. Oratory. Hawthorne. Dialect literature. Occasional poetry. Chronological table. Reading recommended 471

AMERICAN LITERATURE: THE SOUTH AND WEST

By Daniel Kilham Dodge, Ph.D., Professor of English in the University of Illinois

I. Southern Literature

Colonial Period (1607–1765). Chronological table. Revolutionary period (1765–1800). Chronological table. Reading recommended. Early nineteenth century (1800–1865). Chronological table. Reading recommended. Post-bellum period (1865–1900). Chronological table. Reading recommended 487

II. Western Literature

Ohio as a literary centre. Early California. Samuel L. Clemens. Bret Harte. Joaquin Miller. The Middle West. Frank Norris, W. D. Howells, Will Carleton, John Hay. 'The Old Homestead.' James Whitcomb Riley. Meredith Nicholson. Booth Tarkington. W. V. Moody. Eugene Field. Henry B. Fuller. Chicago and Wisconsin as centres. Chronological table. Reading recommended 498

ANNOTATED READING LIST IN AMERICAN LITERATURE

By Carl Van Doren, Ph.D., Associate in English in Columbia University

PAGE

1, Poetry; 2, Drama; 3, Fiction; 4, Short stories; a, Reading List of stories in The Library. b, Chronological List; 5, Humor; 6, Essays; Readings in The Library; 7, History; 8, Biography; 9, Travel; 10, Theology and Philosophy; 11, Political writings; 12, Anthologies; 13, General authorities . 504

TWENTIETH CENTURY FICTION

By Dorothy Brewster, Ph.D., Instructor in English, Columbia University

I. English and American. Reading recommended. Reading list: 1, English writers; 2, American writers; 3, Historical novels; 4, Realistic "Life" novels; 5, Sociological novels: Feminism, Marriage and Divorce, Politics, Poetry, Social Justice, Religion, Capitalism, Business Ethics, and War.
II. Russian. Reading recommended.
III. German, Scandinavian, Dutch. Reading recommended. Translations: 1, German; 2, Norse; 3, Swedish; 4, Danish; 5, Dutch.
IV. French. Reading recommended. Translations.
V. Spanish and Italian. Reading recommended. Translations: 1, Spanish; 2, Italian 521

TWENTIETH CENTURY ESSAYS

By Dorothy Brewster, Ph.D., Instructor in English, Columbia University

The modern essay. Reading recommended: 1, Essays on Literature, Art, and Music; 2, Essays on Philosophy, Religion, and Science; 3, Essays on Sociology; 4, Essays on Politics, History, War; 5, Essays on the Great War . 549

TWENTIETH CENTURY POETRY

By Dorothy Brewster, Ph.D., Instructor in English, written in collaboration with Shirley V. Long, M.A., Assistant in Extension English, Columbia University

I. English and American. The modern minor poets. Classified reading list: The Humanitarians; Poets of Mysticism and Spiritual Problems; Native Poets; Singers of Childhood; The Lyric writers (The Irish Poets, the Sonnet; Intaglio Poems, Memorial and occasional Poetry, the Ode); The Romanticists (Greek Legend, Oriental, European); Ballads and Narrative; Poems of the War; The New Poetry; Satire; Anthologies; Criticism
II. German, French, Italian, etc. Translations 559

TWENTIETH CENTURY DRAMA

By Edgar White Burrill, A.M., Instructor in Extension English, Columbia University

PAGE

Modern emphasis upon ideas. Influence of biological science: the individual and his environment. Scandinavian drama: Ibsen, Björnson, and Strindberg. American drama: Cohan, Walter, Thomas, Sheldon, Howard, Herne, Fitch, Moody, MacKaye. Belgian drama: Maeterlinck. English drama: Barrie, Bennett, Galsworthy, Jones, Masefield, Phillips, Pinero, Shaw, and Wilde. French drama: Becque, Brieux, Hervieu, and Rostand. German drama: Hauptmann, and Sudermann. Irish drama: Yeats, Lady Gregory, Moore, Synge, Lord Dunsany. Italian and Spanish drama: d'Annunzio, Giacosa, Verga, Echegaray, Galdos, Valera. Russian drama: Tolstoy, Gorky, Chekhov, Andreyef. Reading list of representative modern drama 575

BIBLIOGRAPHIES

A selected list of German works in English translation, 238–240. Russian literature in English translation, 278–284. Annotated reading list in American literature, 504–520. Twentieth century fiction, 530–535, 542, 545–546, 548. Twentieth century essays, 553–558. Twentieth century poetry, 565–570, 574. Twentieth century drama, 585–591.

Introduction: How to Study Literature

INTRODUCTION: HOW TO STUDY LITERATURE

BY THE EDITOR

THE AIMS OF LITERARY STUDY

AMONG the finer pleasures of life, that afforded by literature is perhaps the most general. By far the greater part of the reading that is done in the world today is done with a view to realizing that peculiar and elusive stimulation which comes only from the printed page. It combines emotional expansion, æsthetic sensibility, and the activity of the imagination. To read for pleasure requires no justification, for joy is one of the fundamental aims of all art.

Many people, however, use literature rather as a means for obtaining specific information on some subject in which they are interested, than as one of the fine arts of life. In certain instances it is of course safer and more satisfactory to get one's information at first hand from the thing itself; but there are many subjects on which such direct information is not available, and the individual is forced to seek for facts that have been recorded by others and for results that have been written down. This method of referring to books for facts and information of all sorts is one of our chief ways of gaining knowledge nowadays; it has become a habit with the educated, and its prevalence is indicated by the thousands of reference libraries continually in use throughout the country.

In addition to reading for pleasure or play, or for specific information or work, there is a third aim which the reader may have, and it is one which has received the approval and encouragement of such men as Bacon, Arnold, Ruskin, De Quincey, and a host of others. Personal development and what is vaguely called general culture are not the least among the aims of literary study. Matthew Arnold has shown how the study of literature develops in the reader those two admirable qualities of "sweetness and light," which sum up the achievement of ages of intellectual and spiritual development; and De Quincey points the way to the literature of knowledge and power, which place within our grasp the secrets of control and of inspiration, of culture and restraint.

THE FUNCTION OF LITERATURE

Generation is linked to generation by the inheritance of imperishable things. We of the twentieth century are the inheritors of the greatest gifts of all previous ages. Our art, our music, our science, our social institutions, our religion, and our literature are transmitted to us by those who have toiled and fought for the maintenance of what was best in life. Not the least of these great inheritances which are handed down to us by the past and which are the foundation of our present civilization, is literature. There are no limitations of time or space to this inheritance, and no diminution in the transfer. The literature of every century and of every land belongs by a right inalienable to the reader of today, and the world's best literature thus preserved and thus handed on from one generation to another means not only the best literature *of* all the world, but the best *for* all the world — man, woman, or child, past, present, or to come. The modern student who begins to read widely in the writings of ancient days or of other climes is beginning, whether he knows it or not, to take possession of this inheri-

tance which has been handed down to him by those who have gone before, without restriction and without deduction. One of the functions of modern education is to convince each individual that great literature belongs to him as an intellectual birthright and that it is his for the asking.

Literature, as one looks at it in perspective, affords an enthralling airman's view of the course of civilization and of the progress which human development has made from century to century. Far in the distance we see the vestiges of literature in the making showing still the rough virility of all primitive literatures. They belong to an age which is, from our point of view, very far off, very simple and vague; and their literature seems, to sophisticated modern taste, to be lacking in the finer qualities of high art. It is nevertheless the true reflection of their life with all its simplicity, with all its vitality, with its anthropomorphic conception of life. The eye then passes over in rapid succession the placid and enduring literatures of the far East with their characteristic philosophies, their naïve love of nature, and their acceptance of human life as it is. It sweeps by the majestic ruins of Greek and Roman civilization, past the confusion of the Middle Ages and the glories of the Renaissance, until it reaches the confines of the modern world with its ideals of culture, with all its scientific self-confidence and material pre-occupation, its proneness to self-analysis, and its ultimate and shocked discovery of its thinly veiled barbarism. Every phase of life in every age shows itself clearly in this vast extent of literature, as in a chart of the course of civilization.

Outside of actual " busyness " with life itself, the study of literature provides the student with the best possible means of self-education and of widening and deepening personal experience. Nowhere else will he come in closer contact with a larger number of the greatest minds. The celebrities of his own day he may see at a distance, but the great men of all ages come to him when and where he will, so long as

he has a book to call his own. One of the most potent forces in education is this contact with great minds, and in a library the reader is in the company of the mighty. All that they have said upon the fundamental issues, experiences, and aims of life he may hear if he but have an ear. "Hunger and labor, seed-time and harvest, love and death" — these are the significant human activities, and these are the fundamental inspiration of all great literature. The best things that the keenest minds and strongest hearts have thought and felt about these universal experiences are the enduring ideas that the student can take as a basis upon which to build up the fabric of his own ideals.

It is not only with great minds, however, but also with great subjects that literature brings the student into vital touch. The energizing power of a great civilization is one of the most potent factors in the development of the individual. The expansion of the modern world, the development of science, the conquest of the material world, and the voyages of exploration that are being made into the hitherto unknown regions of the human mind — all these are full of significance for the modern student and inevitably fraught with inspiration for the literature of the next age.

In addition to becoming familiar with the world's greatest minds and with the world's greatest subjects, the student develops within himself the power of seeing the world from new points of view. He who has read widely and well no longer sees through the spectacles of his grandfather. Literature is for him a means of personal emancipation; he begins, even if in bewilderment, to "see life steadily and to see it whole." It gives him a new conception of the significance and responsibility of the individual, and it throws into a new light the meaning of social control. He no longer sees himself and others as in a glass, darkly.

But valuable as all of these functions of literature are, they sometimes seem of less consequence than the indubitable power which literature has of providing for a harassed

and weary spirit an avenue of escape from the humdrum activities and the monotonous satisfactions of ordinary life into those ever new and illimitable spaces of the imagination where "gleams that untraveled world whose margin fades for ever and for ever."

METHODS OF LITERARY STUDY

Every teacher has his own method of studying literature, and there is probably no one best way. All that we can do here is to glance briefly at some of the methods that have commended themselves to serious students. Perhaps the simplest and most usual method of studying literature is to select a particular country and to follow in chronological order the development of its literature from simple and distant beginnings throughout the manifold changes of its history down to its complex modern manifestations. Such a method of study has the advantage of showing the close interaction of literature and history, of indicating how the individual and society work together for the development of ideals and institutions, and of explaining the ultimate significance of great men and their works. This method is particularly satisfactory because the ground has in most cases been carefully mapped out and affords the student a well-planned and interesting itinerary through the pleasant lands of literature.

For the more advanced student a method frequently used is that of taking an individual author and of studying his life and work in detail. This method may be a miniature reduction of the plan that has just been described with regard to countries as a whole; that is, it may be based upon a minute study of the biography of the individual with the aim of showing how his works grew out of his experiences. Or it may seek to trace the development of his characteristic outlook and his attitude to life as he saw it. It may even interest itself in the somewhat limited consideration of his

particular technique and ideals of craftsmanship when these are especially individual, striking, or influential.

A third method of studying literature which may be used after the student has acquired some familiarity with the general development of the literature of a country and some knowledge of the lives and works of individual authors is that of tracing the progressive development of some specific literary form, such as the sonnet or the novel. This method seeks to find the origin of the chosen form and the influences which brought about its development. It attempts to trace the interactions of one writer upon another and of one country upon another, and it considers the individual achievement and the ideals of the most notable writers who were associated with the development of that particular form of composition. Its point of view is more than local or national. Its purpose is comparative; its method, interpretative; its scope, all literature, of all times and places.

The student who is particularly interested in the more restricted field of literary technique will find it profitable to study in detail from this point of view the style of an individual author with reference either to his peculiar personal characteristics, or to his relation to other writers from the point of view of indebtedness or inspiration.

The student of judicious and logical mind may perhaps be more interested in the critical study of literature than in any of the four methods already mentioned. The critic, it may be noted, tends to be predominantly either an interpreter or a judge. If the former, he will seek to interpret the significance of a work of literature in one of three different ways: first, by explaining it as an organic whole with a definite structure and interrelated parts (e. g. Tennyson's 'The Princess'); second, by indicating the importance of its place in the development of literature at a crucial moment (e. g. Wordsworth's 'Lyrical Ballads'); third,

by showing its significance in individual experience or as a revelation of the soul of an author (e. g. Whitman's 'Leaves of Grass'). But if the student prefers to judge rather than to interpret, his function will be to evaluate or estimate a work or an author, to place him in his proper literary category, to praise or blame according as his desert is. To this high office not many are called. The ability for such work is rare. The preparation is long and arduous. Between really sound and effective literary judgment and the mere ephemeral "obiter dicta" of the dilettante there is an enormous distance, and he who would be set up as a judge must preserve a proper humility of spirit. In the matter of standards, he must know the ancients, but he must also be acquainted with the most recent of the moderns. Literature is not bought and sold by the pound, but is of the spirit and in spirit must it be judged. Let him, then, who would teach others himself first go and learn the greatness of literature and feel its power.

SUGGESTIONS TO TEACHERS

A problem which faces every teacher of literature at the present day is how to strike a practical mean between an old-fashioned and haphazard selection of reading without any definite relation to the child or his interests, and an equally undesirable over-organized and prescribed course of reading which leaves little room for personality or individual adjustment. There can be no doubt, however, that experience has shown that much more is accomplished by a carefully systematized or graded course of reading than by an unorganized smattering or entirely free browsing, at least as far as the hypothetical average pupil is concerned. The chief problem for the teacher is one of selection, and it is, unhappily for the vitality of her teaching, a problem that only too frequently has already been solved by a board or a principal. One might go so far as to say that the individual

selections which the teacher uses will take care of themselves, provided she has intelligently worked out to a practical solution the problem of selection and has adjusted the rights of the two chief factors in this problem: her growing, developing pupils and the recognized norms of a fairly stable society, for both have their rights and both make their essential contribution to the solution. On the one hand there are a number of immature individuals who are to be educated as social personalities; on the other hand there are certain modes of experience which the history of the human race has found practical and desirable; the problem of the teacher is to adjust these two in that educative process in which she is the mediating factor.

It becomes necessary, therefore, to have ideals of accomplishment and standards of activity, and these ideals and standards must be based as much upon a knowledge of the nature and capacities of children as upon the history of literature or familiarity with particular selected masterpieces. The lowest aim which a teacher can have is to expect her children to memorize certain facts about literary selections which are arbitrarily prescribed; her highest aim should be to have them go from her classroom with a deeper appreciation of the beauty of literary expression and a higher respect for literature as an interpreter not merely of life in general but also of the restricted outlook of any pupil in a grade school. To this end she must have a definite set of standards; she must know what a classic is and how to treat it; and she will not make a bad beginning if she "read, mark, learn, and inwardly digest" the simple prescription of Matthew Arnold that "there can be no more useful help for discovering what poetry belongs to the class of the truly excellent, and can, therefore, do as much good, than to have always in one's mind lines and expressions of the great masters, and to apply them as a touchstone to other poetry."[1] In other words, the teacher must know what is

[1] Matthew Arnold: (The Study of Poetry.)

good in literature and why it is good. She must have an ideal in literature for her students just as she must have an ideal of mathematical correctness, or of conduct in the class-room. What she desires is that her pupils shall approximate perfection in mathematics or in spelling; what she should desire in literature is that they shall approach the best, that they shall come under its influence and, so far as in them lies, realize that it has within its pages something which their ancestors and the world at large have handed down to them as being good and great and worthy to be possessed.

Arnold Bennett has defined a classic as "a work which gives pleasure to the minority which is intensely and permanently interested in literature,"[1] and Matthew Arnold, if we may quote him again, advises us with regard to a poet that "if he is a real classic, if his work belongs to the class of the very best (for this is the true and right meaning of the word *classic*, *classical*), then the great thing for us is to feel and enjoy his work as deeply as ever we can, and to appreciate the wide difference between it and the work which is not of the same high character. This is what is salutary, this is what is formative; this is the great benefit to be got from the study of poetry."[2]

It is with a view to bringing within the reach of all school pupils those portions of the world's literature which are best suited to their mental grasp or to their comparatively restricted experience that the list of Graded Readings[3] has been prepared. This carefully arranged course of reading for school children may be made the basis for all work in literature or it may be used as a source from which the teacher will select whatever supplementary reading is necessary according to the time at her disposal or the needs of her pupils.

[1] Arnold Bennett: (Literary Taste and How to Form It.)
[2] Matthew Arnold: (The Study of Poetry.)
[3] See (Student's Course,) pp. xxxv–xlvii.

One must not, however, fail to realize — and this is true of parent as much as of teacher — the enormous value and the stimulating power of uncontrolled or free reading on the part of a boy or a girl. The danger has always been that when a pupil was turned loose in the promiscuous collection of books to be found in the ordinary library, he would choose works which were perhaps too mature for his early years, or which expressed ideals or tastes to counteract which he was not yet sufficiently well provided. Any pupil can, however, with perfect safety be turned loose in a library of THE WORLD'S BEST LITERATURE which has been selected in such a way that only what is of permanent value is preserved.

Finally one must never be oblivious to the fact that the child is constantly striving to see the meaning of life, to organize as best he can his small stock of ideas, and to enlarge his hitherto limited experience. The ordinary contacts of social life provide a daily means for this organization and enlargement, but one must never forget that literature which sums up the best that men and women have thought and felt about life is one of the sanest and safest means by which a child can be helped to see the meaning of his own experiences and to arrange into some sort of workable system that "blooming and buzzing confusion" which he finds round about him and within.

SUGGESTIONS TO PARENTS

The social significance of parents is to be found, from the point of view of modern education, in their responsibility as executors of the race in transmitting to the next generation the inheritance of the past. The duty of parents, therefore, is not fulfilled with the economic provision of food, shelter, and clothing, but includes also some higher provision for the sustenance and development of the mind and the spirit.

There are two truths which should always be kept in mind in this connection: in the first place, children have a right to the best, and to provide them with anything less than that is poor economy in the long run; in the second place, children have a right to be taught in youth those habits which will provide them with intellectual comfort and permanent pleasure in later years. They should, therefore, form the habit of reading good literature while they are in this formative period of childhood, and they should learn to appreciate those subtler pleasures which all art, when properly understood, can provide. The problem for the parent, therefore, is to supply his children with what is permanently valuable in literature, for the child, if left to himself, will satisfy somehow or other this fundamental need. No satisfactory substitute has been found for the story hour, and the significance of this lull in the day's activities no mother would deny. In the Graded Reading list[1] for the earlier years, there will be found a wealth of material admirably suited for re-telling to the child, and ranging from the primitive fable to the best fairy tales of modern times.

As the child grows older and has mastered the mechanics of reading, he should be encouraged to read independently and to form the habit of amusing himself in the field of literature. This activity of his may best be directed by the careful supervision of his parents, since neither the books in the average library nor those that come daily from the press are as a whole above criticism as literature for children. One should be on his guard, however, against making reading in any sense a disagreeable duty and against forcing it upon children so that they come to regard it as a distasteful task. Let them find out for themselves the peculiar pleasures of the privilege of browsing, and let them discover the thrill which Keats had upon first looking into Chapman's 'Homer.'

[1] See pp. xxxv–xlvii.

SUGGESTIONS TO STUDENTS

Students with the best intentions frequently waste time and become discouraged because they do not discover sufficiently early the most efficient means of reading. The following suggestions are made with the hope of saving the student who is studying alone from expending an undue amount of energy without accomplishing satisfactory results:

1. First of all convince yourself that the course of reading which you are about to undertake is worth while and, if you can, become really enthusiastic about it. If possible do the reading with someone else, for in this way your appreciation will be doubled.

2. Be systematic about your work: begin at the beginning and work steadily towards the end. Do not think about the next course until you have finished the one on which you are engaged.

3. Go slowly but surely, remembering, as Leigh Hunt says,[1] "By dint of doing a little, or even a very little, every day, there is no lover of poetry and beauty who in the course of a few months might not be as deep as a bee in some of the sweetest flowers of other languages."

4. Form the habit of organizing your ideas: guard particularly against letting an idea go in at one ear and out at the other, as it will be sure otherwise to do; practice recalling at the end of reading a selection the main ideas about which the author has written; and, if you are reading a poem, memorize a striking or felicitous quotation as the nucleus for associated ideas.

5. Make up your mind that one of your objects in reading the world's best literature will be to develop in yourself definite standards of taste and of judgment, and that you will eschew the cheap and the ephemeral until your taste is more assured.

6. Use your reading to supplement your somewhat

[1] (A Jar of Honey from Mount Hybla.)

limited experience. Make yourself familiar with other centuries than your own by reading the history of the great men and nations of the world. Enlarge the limited sphere of your travels by reading descriptions of countries as they were seen by the great travelers. Increase your capacity for ideas and emotions that are beyond your present stage of development by reading the poetry, the essays, and the philosophy of men and women who were noted for their lofty thought, their keen sensibility, or their deep emotion.

7. Become gradually more and more susceptible to the beauty of style and literary form, remembering always that your taste requires an arduous course of development and continual familiarity with the best in order to become excellent.

8. Learn to use literature as an increasing source of entertainment, joy, or consolation, remembering, as Matthew Arnold[1] reminds us, that "more and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry."

9. Guard, particularly in the early stages of your study, against being discouraged or turning aside from your purpose if you do not immediately realize the satisfaction and the pleasure of reading. Appreciation of all art is a slow and subtle process and its satisfactions are intangible and rare.

10. Above all, guard against the fault of hasty judgment; and remember that, if you do not like a book or a poem, the fault may lie in you just as much as in literature.

11. Read with concentrated attention, with open-minded patience, and with generous understanding, for out of these grows enthusiasm for the printed word.

12. If you are reading for the sole purpose of study, plan your work systematically and economically by following one of the College Courses,[2] and by setting aside each

[1] (The Study of Poetry.)

[2] P. xlviii *et seq.*

day a definite time for study even if it be no more than fifteen or twenty minutes. Regulate as far as you can the conditions of efficient study by seeking a quiet, comfortable place, well lighted, where you may read with an alert and undisturbed mind. Do not let the amount of reading that you have to accomplish discourage you; take things easily and by small stages, and be thankful that there is so much to read, remembering that, as A. J. Balfour says,[1] "it is perfectly possible for a man, not a professed student, and who only gives to reading the leisure hours of a business life, to acquire such a general knowledge of the laws of nature and the facts of history that every great advance made in either department shall be to him both intelligible and interesting; and he may besides have among his familiar friends many a departed worthy whose memory is embalmed in the pages of memoirs or biography."

13. Let not all your reading, however, be for serious study or self-discipline, but read frequently at random in a leisurely way and for the mere pleasure of reading. Do not regard the classics as books that it is a painful duty to be acquainted with, but rather as notable portions of human experience which it is a privilege to be able to add to your more limited life.

14. Work outwards from a particular selection as from a centre by learning the biography of an author whose works you are reading; by becoming acquainted with the spirit of the age in which he lived; by growing familiar with the form of writing in which he excels; and by formulating for yourself what you conceive to be his characteristic ideas or points of view.

15. And lastly, connect your reading with the rest of your life, seeing each idea in relation to something else by reflecting upon what you read and by talking with others about it, remembering always that you are talking English prose.

[1] (The Pleasures of Reading,) 2: 1304.

GRADED SCHOOL READINGS

FROM THE WARNER LIBRARY

I. ELEMENTARY AND GRAMMAR SCHOOL

TITLES	AUTHORS	REFERENCES
First Year or Grade		
The Ass and the Little Dog	Æsop	1: 208
The Country Mouse and the City Mouse	Æsop	1: 208
The Dog and the Wolf	Æsop	1: 209
The North Wind and the Sun	Babrius	2: 1150
The Mouse that Fell into the Pot	Babrius	2: 1151
Dutch Lullaby	Eugene Field	9: 5690
The Cat, the Weasel, and the Young Rabbit	Jean de La Fontaine	14: 8793
The Lark and the Farmer	Jean de La Fontaine	14: 8796
Little Red Riding Hood	Charles Perrault	18: 11326
Toads and Diamonds	Charles Perrault	18: 11341
The Golden Goose	Pilpay	18: 11444
The Gratitude of Animals	Pilpay	18: 11446
The Antelope, the Woodpecker, and the Tortoise	Pilpay	18: 11457
The Transformed Mouse	Pilpay	18: 11480
Bed in Summer	Robert Louis Stevenson	23: 13935
The Land of Counterpane	Robert Louis Stevenson	23: 13937
Let Dogs Delight to Bark and Bite	Isaac Watts	26: 15723
How Doth the Little Busy Bee	Isaac Watts	26: 15724
The Night before Christmas	Clement C. Moore	27: 16512
The Frost	Hannah Frances Gould	27: 16514
Second Year or Grade		
Robin Redbreast	William Allingham	1: 436
The Fox and the Grapes	Babrius	2: 1151
The Young Cocks	Babrius	2: 1152
A Child's Thought of God	Elizabeth Barrett Browning	5: 2556
Robert of Lincoln	William Cullen Bryant	5: 2636
The Humble Bee	Ralph Waldo Emerson	9: 5455
The Story of Coquerico	Édouard René Lefebvre Laboulaye	14: 8755
The Wolf and the Dog	Jean de La Fontaine	14: 8789
The Necklace of Truth	Jean Macé	16: 9474
The Talkative Tortoise	Pilpay	19: 11440
The Hare-Mark in the Moon	Pilpay	19: 11475
Northwest Passage	Robert Louis Stevenson	23: 13937
Little Bell	Thomas Westwood	27: 16400
The O'Lincoln Family	Wilson Flagg	27: 16519

ELEMENTARY AND GRAMMAR SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Third Year or Grade		
The Ass in the Lion's Skin	Æsop	1: 204
The Wolf in Sheep's Clothing	Æsop	1: 205
The Teapot	Hans Christian Andersen	1: 507
The Snow Queen	Hans Christian Andersen	1: 520
The Tortoise and the Hare	Babrius	2: 1154
The Lamp	Babrius	2: 1154
The Little Black Boy	William Blake	4: 2049
Queen Mab's Excursion	Michael Drayton	9: 4883
The Three Spinners	Grimm Brothers	11: 6741
A Farewell	Charles Kingsley	14: 8618
The Twelve Months	Édouard René Lefebvre Laboulaye	14: 8748
The Oak and the Reel	Jean de La Fontaine	14: 8787
The Grasshopper and the Ant	Jean de La Fontaine	14: 8788
The Village Blacksmith	Henry Wadsworth Longfellow	15: 9161
At the Back of the North Wind	George Macdonald	16: 9464
The Buddhist Duty of Courtesy to Animals	Pilpay	19: 11453
The King and the Hawk	Pilpay	19: 11471
A Life Lesson	James Whitcomb Riley	20: 12268
Travel	Robert Louis Stevenson	23: 13936
The Sandpiper	Celia Thaxter	24: 14763
Woodman, Spare that Tree	George P. Morris	27: 16415
The Apple-Tree	Julia C. R. Dorr	27: 16526
Fourth Year or Grade		
The Countryman and the Snake	Æsop	1: 205
The Lion and the Other Beasts	Æsop	1: 207
The Widow's Son	Peter Christen Asbjörnsen	2: 909
The Carter and Hercules	Babrius	2: 1151
The Husbandman and the Stork	Babrius	2: 1153
Cradle Song	Carl Michael Bellman	3: 1769
The Cricket	William Cowper	7: 4110
The American Flag	John Rodman Drake	8: 4863
Old Ironsides	Oliver Wendell Holmes	12: 7462
The Heron	Jean de La Fontaine	14: 8798
Blue Beard	Charles Perrault	19: 11337
The Widow's Mite	Pilpay	19: 11449
What's in a Name?	Pilpay	19: 11451
Prince Five Weapons	Pilpay	19: 11460
Billy and Hans	William James Stillman	23: 13979
Longing	Carmen Sylva	23: 14335
In Autumn	Celia Thaxter	24: 14768
The Blue and the Gray	Francis Miles Finch	27: 16351
An Order for a Picture	Alice Cary	27: 16459
My Country, 'Tis of Thee	Samuel Francis Smith	27: 17026
Fifth Year or Grade		
The Bubble	William Allingham	1: 432
How the Mountain was Clad	Björnsterne Björnson	4: 1977
To the Fringed Gentian	William Cullen Bryant	5: 2639
My Heart's in the Highlands	Robert Burns	5: 2866
Winter	Matthias Claudius	6: 3759
The Elfin King	Johann Wolfgang Goethe	11: 6444
The Landing of the Pilgrims	Felicia Dorothea Hemans	12: 7232

ELEMENTARY AND GRAMMAR SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Fifth Year or Grade—*Continued*		
Cradle Song	Josiah Gilbert Holland	12: 7452
The Rainy Day	Henry Wadsworth Longfellow	15: 9162
The Arrow and the Song	Henry Wadsworth Longfellow	15: 9168
Barbarossa	Friedrich Rückert	21: 12467
Christmas at Sea	Robert Louis Stevenson	23: 13942
In School Days	John Greenleaf Whittier	26: 15926
The Barefoot Boy	John Greenleaf Whittier	26: 15931
Home, Sweet Home	John Howard Payne	27: 16408
Star-Spangled Banner	Francis Scott Key	27: 16434
Sixth Year or Grade		
The Fairies	William Allingham	1: 434
The Steadfast Tin Soldier	Hans Christian Andersen	1: 504
The Ugly Duckling	Hans Christian Andersen	1: 509
The Snow Queen	Hans Christian Andersen	1: 520
The Merman	Jon Arnason	2: 803
The Fisherman of Gotur	Jon Arnason	2: 805
The Magic Scythe	Jon Arnason	2: 806
Words for the 'Hallelujah Chorus'	Henry Howard Brownell	4: 2520
The Death of the Flowers	William Cullen Bryant	5: 2631
Robert of Lincoln	William Cullen Bryant	5: 2636
Bruce to his Men at Bannockburn	Robert Burns	5: 2864
Lord Ullin's Daughter	Thomas Campbell	5: 3174
Ye Mariners of England	Thomas Campbell	5: 3177
Hohenlinden	Thomas Campbell	5: 3178
March	Madison Julius Cawein	6: 3370 h
How Sleep the Brave	William Collins	7: 3872
The Noble Nature	Ben Jonson	14: 8360
Paul Revere's Ride	Henry Wadsworth Longfellow	15: 9177
Haroun Al Raschid	Henry Wadsworth Longfellow	15: 9186
The Young Hiawatha	Henry Wadsworth Longfellow	15: 9190
The Sea	Bryan Waller and Adelaide Procter	20: 11853
Sheridan's Ride	Thomas Buchanan Read	20: 12097
Uncle Tom's Cabin	Harriet Beecher Stowe	23: 14074
The Watch of Boon Island	Celia Thaxter	24: 14763
The Tree	Jones Very	25: 15324
O Captain! My Captain!	Walt Whitman	26: 15909
Barbara Frietchie	John Greenleaf Whittier	26: 15924
Irish Lullaby	Alfred Percival Graves	27: 16336
The Earth and Man	Stopford A. Brooke	27: 16388
The Wearing of the Green	Dion Boucicault	27: 16396
A Life on the Ocean Wave	Epes Sargent	27: 16408
The Old Oaken Bucket	Samuel Woodworth	27: 16414
The Brave Old Oak	Henry Fothergill Chorley	27: 16415
Differences	Charles Mackay	27: 16421
The King of Denmark's Ride	Caroline Elizabeth Norton	27: 16651
Christmas Night in the Quarters	Irwin Russell	27: 16691
The Song of the Forge	Anonymous	27: 16754
Hail, Columbia	Joseph Hopkinson	27: 17022
Seventh Year or Grade		
Elmwood	Thomas Bailey Aldrich	1: 321
Gudbrand of the Mountain Side	Peter Christen Asbjörnsen	2: 906
The Tiger	William Blake	4: 2050

ELEMENTARY AND GRAMMAR SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Seventh Year or Grade—*Continued*		
The Sleep	Elizabeth Barrett Browning	4: 2533
The Fight with Apollyon	John Bunyan	5: 2754
The Delectable Mountains	John Bunyan	5: 2758
Christiana and her Companions	John Bunyan	5: 2761
William and Helen	Gottfried August Bürger	5: 2769
Sharp Eyes	John Burroughs	5: 2870
Alice, the Pig-Baby and the Cheshire Cat	Lewis Carroll	6: 3309
The Mock-Turtle	Lewis Carroll	6: 3312
The Walrus and the Carpenter	Lewis Carroll	6: 3315
You are Old, Father William	Lewis Carroll	6: 3319
The True Prince and the Feigned One	Samuel Langhorne Clemens	6: 3813
The Horse-Shoe	Henri Conscience	7: 3961
The Lost Glove	Henri Conscience	7: 3964
From 'Robinson Crusoe'	Daniel Defoe	8: 4485
Content	Thomas Dekker	8: 4526
The Race	Mary Mapes Dodge	8: 4758
The Bowman's Song	Arthur Conan Doyle	8: 4838
The American Flag	Joseph Drake	8: 4863
The Ballad of Agincourt	Michael Drayton	8: 4880
White Ants	Henry Drummond	8: 4905
Concord Hymn	Ralph Waldo Emerson	9: 5465
The Way to Wealth	Benjamin Franklin	10: 5946
Little Briar Rose	Grimm Brothers	11: 6738
The Lorelei	Heinrich Heine	12: 7192
Pine and Palm	Heinrich Heine	12: 7192
The Deacon's Masterpiece	Oliver Wendell Holmes	12: 7467
Battle Hymn of the Republic	Julia Ward Howe	13: 7647
Ode to Fuji-Yama	Japanese Literature	14: 8160
Hester	Charles Lamb	15: 8821
The Gettysburg Address	Abraham Lincoln	15: 9074
The Skeleton in Armor	Henry Wadsworth Longfellow	15: 9152
Serenade	Henry Wadsworth Longfellow	15: 9157
Wreck of the Hesperus	Henry Wadsworth Longfellow	15: 9158
The Bridge	Henry Wadsworth Longfellow	15: 9164
Prelude to 'Evangeline'	Henry Wadsworth Longfellow	15: 9192
Peace in Acadia	Henry Wadsworth Longfellow	15: 9193
She Came and Went	James Russell Lowell	15: 9239
The Mirror	Catulle Mendès	16: 9908
Oft, in the Stilly Night	Thomas Moore	17: 10291
Battle of the Plains of Abraham	Francis Parkman	18: 11109
Knee-Deep in June	James Whitcomb Riley	20: 12265
No Boy Knows	James Whitcomb Riley	20: 12272 d
Little Orphant Annie	James Whitcomb Riley	20: 12272 f
Told by a Brahmin	Friedrich Rückert	21: 12470
The First American	Carl Schurz	21: 12992
The Hand of Lincoln	Edmund Clarence Stedman	23: 13859
The Mountain Boy	Johann Ludwig Uhland	25: 15192
Habits of the Tortoise	Gilbert White	26: 15869
The House-Swallow	Gilbert White	26: 15871
Maud Muller	John Greenleaf Whittier	26: 15921
The Farewell	John Greenleaf Whittier	25: 15933
From 'Snow-Bound'	John Greenleaf Whittier	26: 15939

ELEMENTARY AND GRAMMAR SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Seventh Year or Grade—*Continued*		
Patrick Henry	William Wirt	26: 16091
Abraham Lincoln	Tom Taylor	27: 16353
Pack, Clouds, Away	Thomas Heywood	27: 16365
Annie Laurie	William Douglas	27: 16366
The Burial of Sir John Moore	Charles Wolfe	27: 16396
The Marseillaise	Rouget de Lisle	27: 16435
The Watch on the Rhine	Max Schneckenberger	27: 16437
Are the Children at Home?	Margaret Sangster	27: 16450
With a Nantucket Shell	Charles Henry Webb	27: 16544
Sally in our Alley	Henry Carey	27: 16603
A King in Egypt	Helen Thayer Hutcheson	27: 16791
Eighth Year or Grade		
A Dangerous Adventure	John James Audubon	2: 957
King Philip's War	George Bancroft	3: 1443
Wolfe on the Plains of Abraham	George Bancroft	3: 1450
George Washington	George Bancroft	3: 1453
A Norwegian Dance	Hjalmar Hjorth Boyesen	4: 2275
The Advent of the 'Hirelings'	Mary Elizabeth Braddon	4: 2281
A Court Lady	Elizabeth Barrett Browning	4: 2542
Romance of the Swan's Nest	Elizabeth Barrett Browning	4: 2549
Thanatopsis	William Cullen Bryant	5: 2627
Is There for Honest Poverty?	Robert Burns	5: 2854
Tam o'Shanter	Robert Burns	5: 2858
Letters to his Son	Lord Chesterfield	6: 3626
The Bison Stampede	James Fenimore Cooper	7: 4018
On the Loss of the Royal George	William Cowper	7: 4112
Imaginary Verses of Alexander Selkirk	William Cowper	7: 4113
Death of the Dauphin	Alphonse Daudet	7: 4447
Jack	Alphonse Daudet	7: 4449
The One Thing Needful	Charles Dickens	8: 4635
On a Nankin Plate	Austin Dobson	8: 4743
The Wreck of the Julie Plante	William Henry Drummond	8: 4918 e
Barty Josselin at School	George Du Maurier	8: 5060
Each and All	Ralph Waldo Emerson	9: 5453
Captain Reece	William Schwenck Gilbert	11: 6334
Yarn of the Nancy Bell	William Schwenck Gilbert	11: 6336
Gentle Alice Brown	William Schwenck Gilbert	11: 6341
Early Life	Ulysses S. Grant	11: 6600
Why Brother Wolf Didn't Eat the Little Rabbit	Joel Chandler Harris	12: 6963
Brother Mud-Turtle's Trickery	Joel Chandler Harris	12: 6967
Uncle Remus at the Telephone	Joel Chandler Harris	12: 6971
Plain Language from Truthful James	Bret Harte	12: 6996
The Chambered Nautilus	Oliver Wendell Holmes	12: 7466
Dorothy Q —	Oliver Wendell Holmes	12: 7473
The Charge of the Light Brigade	Alexander Kinglake	14: 8605
Waiting for the Armada	Charles Kingsley	14: 8618
Mandalay	Rudyard Kipling	14: 8662
A Christmas Guest	Selma Lagerlöf	14: 8800 n
My Lost Youth	Henry Wadsworth Longfellow	15: 9173
The Foolish Wish	Catulle Mendès	16: 9901
Elegy on Franklin	Mirabeau	17: 10085

ELEMENTARY AND GRAMMAR SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Eighth Year or Grade—*Continued*		
Lincoln	Weir Mitchell	17: 10141
'Tis the Last Rose of Summer	Thomas Moore	17: 10292
A Windstorm in the Forests	John Muir	17: 10406
From 'Farthest North'	Fridtjof Nansen	17: 10556
Ensign Epps, the Color-Bearer	John Boyle O'Reilly	18: 10860
The Burial of the Guns	Thomas Nelson Page	18: 10939
The Hero of Hayti	Wendell Phillips	18: 11412
The Raven	Edgar Allan Poe	18: 11691
The Bells	Edgar Allan Poe	18: 11694
Annabel Lee	Edgar Allan Poe	18: 11696
The Capture of the Inca	William Hickling Prescott	18: 11787
The Winning of the West	Theodore Roosevelt	20: 12385
Lochinvar	Sir Walter Scott	22: 13060
The Doom of Occonestoga	William Gilmore Simms	22: 13447
Charge of the Light Brigade	Alfred Tennyson	24: 14613
An Angler's Wish	Henry Van Dyke	25: 15245
The Malay Archipelago	Alfred Russell Wallace	25: 15519
From 'Ben Hur'	Lewis Wallace	25: 15533
Farewell Address	George Washington	26: 15667
The House Cricket	Gilbert White	26: 15875
Song of the Open Road	Walt Whitman	26: 15892
The Eternal Goodness	John Greenleaf Whittier	26: 15927
Centennial Hymn	John Greenleaf Whittier	26: 15938
Angels of Buena Vista	John Greenleaf Whittier	26: 15945
The West in American History	Woodrow Wilson	26: 16055
The Sparrow's Nest	William Wordsworth	26: 16213
To the Small Celandine	William Wordsworth	26: 16228
The Old Continentals	Guy Humphrey McMaster	27: 16331
On a Quiet Life	Avienus	27: 16351
Lament of the Irish Emigrants	Lady Dufferin	27: 16372
The Mistletoe Bough	Thomas Haynes Bayly	27: 16381
Arnold Winkelried	James Montgomery	27: 16397
Ben Bolt	Thomas Dunn English	27: 16413
Tubal Cain	Charles Mackay	27: 16419
Recessional	Rudyard Kipling	27: 16433
It's Hame, and It's Hame	Allen Cunningham	27: 16443
My Maryland	James R. Randall	27: 16560
Curfew Must Not Ring To-night	Rosa Hartwicke Thorpe	27: 16584
Kathleen Mavourneen	Louisa Macartney Crawford	27: 16595
The Vagabonds	John Townsend Trowbridge	27: 16762
Character of a Happy Life	Sir Henry Wotton	27: 16877
Young and Old	Henry Allsopp	27: 17027
Kitchener's March	Amelia J. Burr	27: 17034
Form Fours	F. S.	27: 17078
A Letter	Miriam Teichner	27: 17083

II. HIGH SCHOOL

TITLES	AUTHORS	REFERENCES
First Year		
The Order of Knighthood	Grace Aguilar	1: 228
Amy's Valley of Humiliation	Louisa M. Alcott	1: 288
The City of Brass	The Arabian Nights	1: 626
Sindbad the Sailor	The Arabian Nights	1: 646
Sir Patrick Spens	Ballad	3: 1329
Bonnie George Campbell	Ballad	3: 1333
A Children's Party	Arnold Bennett	3: 1772 h
The Father	Björnsterne Björnson	4: 1980
Landing the Trout	Richardson Doddridge Blackmore	4: 2028
A Dane in the Dyke	Richardson Doddridge Blackmore	4: 2032
The Story of Griselda	Giovanni Boccaccio	4: 2107
The Love-Letters of Smith	Henry Cuyler Bunner	5: 2733
En Route	Sir Richard F. Burton	5: 2896
The Isles of Greece	Lord Byron	5: 2948
To Rome	Lord Byron	5: 2953
The Coliseum	Lord Byron	5: 2954
Venice	Lord Byron	5: 2959
An Alpine Storm	Lord Byron	5: 2969
The Ocean	Lord Byron	5: 2970
To His Sister	Lord Byron	5: 2977
Mazeppa's Ride	Lord Byron	5: 2983
The Escape from Prison	Benvenuto Cellini	6: 3376
Of what Happened to Don Quixote when He Left the Inn	Cervantes	6: 3462
The Notorious Jumping Frog of Calaveras County	Samuel Langhorne Clemens	6: 3788 h
An Enchanting River Scene	Samuel Langhorne Clemens	6: 3801
The Lightning Pilot	Samuel Langhorne Clemens	6: 3803
An Expedition Against Ogres	Samuel Langhorne Clemens	6: 3806
The Albatross	Samuel Taylor Coleridge	7: 3855
The Sleep-Walking	William Wilkie Collins	7: 3882
From 'Lord Jim'	Joseph Conrad	7: 3956 j
Running the Gauntlet	James Fenimore Cooper	7: 4026
The Night Attack	Dinah Maria Mulock Craik	7: 4124
The Ghost in the Berth	Francis Marion Crawford	7: 4153
Ensamples to the Flock	Samuel Rutherford Crockett	7: 4183
In the Tropics	George Cupples	7: 4211
Napoleon at St. Helena	George Cupples	7: 4214
The Call of Freedom	George William Curtis	7: 4236
Robert Browning in Florence	George William Curtis	7: 4237
The Red-Headed League	Arthur Conan Doyle	8: 4816
The Cure for Dormice that Eat Peaches	Alexander Dumas, Sr.	8: 4967
M. Lecoq's System	Émile Gaboriau	11: 6146
The Rising of the Baronage against King John	John Richard Green	11: 6666
Philip Nolan	Edward Everett Hale	11: 6823
Mr. Samuel Slick	Thomas C. Haliburton	11: 6849
Peach-Bloom	Philip Gilbert Hamerton	11: 6878
The Mellstock 'Waits'	Thomas Hardy	12: 6939
The Story of the Caliph Stork	Wilhelm Hauff	12: 7016
Jim Bludso	John Hay	12: 7108
On Rattlesnake Ledge	Oliver Wendell Holmes	12: 7483

HIGH SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
First Year—*Continued*		
Legend of the Holy Grail (Morte D'Arthur)	Thomas Malory	13: 7530
Hector Pursued by Achilles around Troy	Homer	13: 7566
Episode of Nausicaa	Homer	13: 7568
Ruth	Thomas Hood	13: 7597
The Boat Race	Thomas Hughes	13: 7696
The Chain-Gang for the Galleys	Victor Hugo	13: 7751
High Tide on the Coast of Lincolnshire	Jean Ingelow	13: 7974
The Alhambra	Washington Irving	13: 8035
The Galley Slave	Rudyard Kipling	14: 8663
Vision of Sir Launfal	James Russell Lowell	15: 9241
Horatius	Thomas Babington Macaulay	16: 9422
Battle of Ivry	Thomas Babington Macaulay	16: 9437
Paradise and the Peri	Thomas Moore	17: 10275
The Harp that Once through Tara's Hall	Thomas Moore	17: 10292
Lives of Illustrious Men	Plutarch	18: 11605
Kenilworth	Sir Walter Scott	22: 13024
Lady of the Lake	Sir Walter Scott	22: 13062
Bonny Dundee	Sir Walter Scott	22: 13080
Spring and Winter	William Shakespeare	22: 13196
Midsummer Night's Dream	William Shakespeare	22: 13197
Where is Fancy Bred?	William Shakespeare	22: 13203
To a Skylark	Percy Bysshe Shelley	22: 13299
Battle of Blenheim	Robert Southey	23: 13685
Casting Away of Mrs. Lecks and Mrs. Aleshine	Frank Stockton	23: 13992
A Boy and His Dog	Newton Booth Tarkington	24: 14468 c
Song of the Camp	Bayard Taylor	24: 14537
The Lady of Shalott	Alfred Tennyson	24: 14587
The Brook	Alfred Tennyson	24: 14604
Idylls of the King	Alfred Tennyson	24: 14629
A Wild Strawberry	Henry Van Dyke	25: 15247 a
Three Years She Grew	William Wordsworth	26: 16205
I Wandered Lonely as a Cloud	William Wordsworth	26: 16220
Life	William Cranston Lawton	27: 16445
Light	F. W. Bourdillon	27: 16633
The Wants of Man	John Quincy Adams	27: 16715
Binnorie	Anonymous	27: 16929
Lord Lovel	Anonymous	27: 16933
Barbara Allen's Cruelty	Anonymous	27: 16934
The Merman	Anonymous	27: 16949
The Mystery of Cro-a-Tàn	Margaret J. Preston	27: 16961
Territorials	Agnes S. Falconer	27: 17043
Raining	William Schwenck Gilbert	27: 17048
Sure, It's Fun	Richard Butler Glaenzer	27: 17050
Belgium the Bar-Lass	Agnes Mary Frances Robinson	27: 17072
I Have a Rendezvous with Death	Alan Seeger	27: 17077
Second Year		
On the Turks	Alfonso the Wise	1: 387
Hunting in Abyssinia	Sir Samuel Baker	2: 1273

HIGH SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Second Year—*Continued*		
Franklin	George Bancroft	3: 1448
The Cornish Wreckers	Sabine Baring-Gould	3: 1537
Selected Paragraphs	Henry Ward Beecher	3: 1723
At the Horse-Fair	George Borrow	4: 2180
A Home-Coming	Frederika Bremer	4: 2330
Madame Beck	The Brontë Sisters	4: 2399
Personal Characters	Phillips Brooks	4: 2421
The Courage of Opinions	Phillips Brooks	4: 2422
A False Step	Elizabeth Barrett Browning	4: 2555
The Work of the Roman Empire	James Bryce	5: 2659
On Rats	Francis Trevelyan Buckland	5: 2664
Snakes and their Poison	Francis Trevelyan Buckland	5: 2667
The Amphitheatre	Edward Bulwer-Lytton	5: 2704
Miss Burney's Friends	Frances Burney	5: 2827
Manners and Customs of Ancient Gaul	Caius Julius Cæsar	5: 3057
Freedom of the Will	John Calvin	5: 3127
Feud	Madison Julius Cawein	6: 3370 g
The New Englander's Character	Rufus Choate	6: 3660
The Question	Winston Churchill	6: 3664 c
The Crisis	Winston Churchill	6: 3664 h
Old Friends Better than New	Marcus Tullius Cicero	6: 3693
Honored Old Age	Marcus Tullius Cicero	6: 3694
Death Welcome to the Old	Marcus Tullius Cicero	6: 3695
Dream of Scipio	Marcus Tullius Cicero	6: 3717
Kubla Khan	Samuel Taylor Coleridge	7: 3853
Time, Real and Imaginary	Samuel Taylor Coleridge	7: 3857
The Winter-Walk at Noon	William Cowper	7: 4111
History of the Plague in London	Daniel Defoe	8: 4489
Of Joe Vance's Father	William Frend De Morgan	8: 4534 c
Of the Great Fire	William Frend De Morgan	8: 4534 n
Old Jane in the Insane Ward	William Frend De Morgan	8: 4535 j
The Burning of Newgate	Charles Dickens	8: 4650
Monseigneur	Charles Dickens	8: 4665
Examples of Greek Wit and Wisdom	Diogenes Laertius	8: 4720
The Martyrdom of Charles II.	Isaac D'Israeli	8: 4730
The Country and Its People	Henry Drummond	8: 4898
East-African Lake Country	Henry Drummond	8: 4900
On the Dreyfus Case	Finley Peter Dunne	8: 5068 e
The Arrival at Babylon	Georg Moritz Ebers	8: 5092
The Final Rescue	George Eliot	9: 5375
The Village Worthies	George Eliot	9: 5382
Friendship	Ralph Waldo Emerson	9: 5435
Self-Reliance	Ralph Waldo Emerson	9: 5448
Our Society	Elizabeth Stevenson Gaskell	10: 6206
Visiting	Elizabeth Stevenson Gaskell	10: 6214
Entry of Pharaoh into Thebes	Théophile Gautier	10: 6225
The Remedy	Henry George	10: 6260 m
Foundation of Constantinople	Edward Gibbon	11: 6285
Character of Constantine	Edward Gibbon	11: 6292
Silk	Edward Gibbon	11: 6303
Mahomet's Death and Character	Edward Gibbon	11: 6308
The Alexandrian Library	Edward Gibbon	11: 6314

HIGH SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Second Year—*Continued*		
The Final Ruin of Rome	Edward Gibbon	11: 6316
The Vicar's Family Become Ambitious	Oliver Goldsmith	11: 6509
New Misfortunes	Oliver Goldsmith	11: 6517
Pictures from 'The Deserted Village'	Oliver Goldsmith	11: 6525
Elegy Written in a Country Churchyard	Thomas Gray	11: 6626
On a Distant Prospect of Eton College	Thomas Gray	11: 6631
The Bard	Thomas Gray	11: 6633
The Thoughts of Macareus	Eugénie and Maurice de Guerin	11: 6767
Hepzibah Pyncheon	Nathaniel Hawthorne	12: 7081
The Old Manse	Nathaniel Hawthorne	12: 7087
My First Day in the Orient	Lafcadio Hearn	12: 7143
The Temple of Kwannon	Lafcadio Hearn	12: 7149
The King and the Philosopher	Herodotus	12: 7292
A Tyrant's Fortune	Herodotus	12: 7295
King Rhampsinitus and the Robber	Herodotus	12: 7299
The Bridge of Sighs	Thomas Hood	13: 7600
Song of the Shirt	Thomas Hood	13: 7602
The March of Intellect	Theodore Hook	13: 7614
On a Piece of Chalk	Thomas Henry Huxley	13: 7815
Good Old Days of Knickerbocker Life	Washington Irving	13: 8000
The Legend of Sleepy Hollow	Washington Irving	13: 8008
A Moorish Palace	Washington Irving	13: 8035
The Stage Coach	Washington Irving	13: 8041
Dream Children	Charles Lamb	15: 8831
Boarding-House Geometry	Stephen Leacock	15: 8928 s
The Train for Mariposa	Stephen Leacock	15: 8929 a
The Sailor's Wife	Pierre Loti	15: 9206
Aux Italiens	Earl of Lytton	15: 9349
The Difficulty of Travel in England	Thomas Babington Macaulay	16: 9388
The Puritan	Thomas Babington Macaulay	16: 9399
A Descent into the Maelstrom	Edgar Allan Poe	19: 11655
The Fall of the House of Usher	Edgar Allan Poe	19: 11670
The Cloister and the Hearth	Charles Reade	20: 12132
Paul and Virginia	Bernardin de Saint-Pierre	21: 12697
Catiline's Conspiracy	Sallust	21: 12746
Shadows from Child Life	Olive Schreiner	21: 12959
New Arabian Nights	Robert Louis Stevenson	23: 13958
Walden	Henry Thoreau	24: 14880
The Kitchen	Emile Verhaeren	25: 15312
London	Emile Verhaeren	25: 15312
The Tomb of Burns	William Watson	26: 15711
Glimpses of Napoleon III.	Émile Zola	26: 16292
Hesperus Sings	Thomas Lovell Beddoes	27: 16410
Muckle Mou'd Meg	James Ballantyne	27: 16429
Death the Leveler	James Shirley	27: 16878
The Soldier	Rupert Brooke	27: 17032
The Twa Weelums	Violet Jacob	27: 17054
From a Flemish Graveyard	Iolo Aneurin Williams	27: 17085

HIGH SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Third Year		
Sir Roger de Coverley at the Play	Joseph Addison	1: 159
A Visit to Sir Roger de Coverley	Joseph Addison	1: 162
Memory	Thomas Bailey Aldrich	1: 318
Arthur Holds a Solemn Festival	Geoffrey of Monmouth	2: 900
Death of Arthur	Geoffrey of Monmouth	2: 904 a
The Synagogue	Walter Besant	3: 1845
The Pelican	Guillaume Le Clerc	3: 1854
The Phœnix	Guillaume Le Clerc	3: 1856
The Siren	Guillaume Le Clerc	3: 1857
The Whale	Guillaume Le Clerc	3: 1857
The Crocodile	Guillaume Le Clerc	3: 1858
The Mandragora	Guillaume Le Clerc	3: 1859
Dr. Johnson	Augustine Birrell	3: 1900
The Office of Literature	Augustine Birrell	3: 1908
A Musical Instrument	Elizabeth Barrett Browning	4: 2528
Cheerfulness Taught by Reason	Elizabeth Barrett Browning	4: 2556
Love among the Ruins	Robert Browning	5: 2574
My Last Duchess	Robert Browning	5: 2579
Up at a Villa — Down in the City	Robert Browning	5: 2581
Prospice	Robert Browning	5: 2587
The Patriot	Robert Browning	5: 2588
South American Independence as Related to the United States	Henry Clay	6: 3775
Good-Night, Babette	Austin Dobson	8: 4747
Lines Printed under Milton's Portrait	John Dryden	8: 4943
Roger Williams	Edward Eggleston	9: 5219
A Bivouac at Ligny	Erckmann-Chatrian	9: 5545
Charlotte Corday	Henri Alphonse Esquiros	9: 5558
The Great Fire in London	John Evelyn	9: 5597
Paul before Festus	Frederick William Farrar	9: 5628
The Norman Council	Edward Augustine Freeman	10: 5995
From the Chronicles	Froissart	10: 6041
Death of Thomas à Becket	James Anthony Froude	10: 6076
Character of Henry VIII.	James Anthony Froude	10: 6083
Americans Abroad in Europe	Sarah Margaret Fuller	10: 6124
The Sonnet	Richard Watson Gilder	11: 6353
America	Richard Watson Gilder	11: 6353
On the Life Mask of Abraham Lincoln	Richard Watson Gilder	11: 6354
Call Me not Dead	Richard Watson Gilder	11: 6354
Coney Island	Maxim Gorky	
The Battle of Hastings	John Richard Green	11: 6564 c
England's Growth in Commerce and Comfort under Elizabeth	John Richard Green	11: 6665
The Lost Link	Ernst Haeckel	11: 6671
The Most Beautiful Woman in Paris	Ludovic Halévy	11: 6792 a 11: 6833
The Middle Ages as a Period of Intellectual Darkness	Henry Hallam	11: 6857
Trees in Art	Richard Gilbert Hamerton	11: 6882
Lincoln's Death and Fame	John Hay	12: 7098
The Capture of André	Richard Hildreth	12: 7375
The Three Professions	Oliver Wendell Holmes	12: 7475

HIGH SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Third Year—*Continued*		
My Last Walk with the Schoolmistress	Oliver Wendell Holmes	12: 7489
A Midsummer Day's Dream	William Dean Howells	13: 7658
The Street-Car Strike	William Dean Howells	13: 7668
Arrival and First Days in Venice	William Dean Howells	13: 7687
Miss Tempy's Watchers	Sarah Orne Jewett	14: 8271
Song to Celia	Ben Jonson	14: 8358
From 'Cynthia's Revels'	Ben Jonson	14: 8360
The Moral Influence of Gladiatorial Shows	William Edward Hartpole Lecky	15: 8935
The Moral and Intellectual Differences between the Sexes	William Edward Hartpole Lecky	15: 8946
The Differing Spheres of Poetry and Painting	Gotthold Ephraim Lessing	15: 9021
The Limitations of 'Word-Painting'	Gotthold Ephraim Lessing	15: 9022
From the First Inaugural Address	Abraham Lincoln	15: 9070
Character of Charles II.	Thomas Babington Macaulay	16: 9406
Trial of Warren Hastings	Thomas Babington Macaulay	16: 9419
The King is Dead	Justin McCarthy	16: 9441
Childhood in Ancient Life	John Pentland Mahaffy	16: 9571
Death of Jeanne d'Arc	Jules Michelet	16: 9985
Character of Cæsar	Theodor Mommsen	17: 10208
The Spanish Armada	John Lathrop Motley	17: 10390
From 'Colonel Carter of Cartersville'	Francis Hopkinson Smith	22: 13536 c
From 'My Summer in a Garden'	Charles Dudley Warner	26: 15664 d
A Conquest	Walter Herries Pollock	27: 16661
Dies Iræ	Thomas di Celano	27: 16908
Dies Iræ (Translation)	Edward Slosson	27: 16909
Here: and There	F. W. Bourdillon	27: 17032
Before the Declaration of War	Amy Lowell	27: 17061
Patterns	Amy Lowell	27: 17063
Fourth Year		
The Battle between the Constitution and the Guerrière	Henry Adams	1: 122
The Character of Franklin	John Adams	1: 133
The Right of Petition	John Quincy Adams	1: 142
Formation of Coral Reefs	Jean Louis Rodolphe Agassiz	1: 221
The Greatness of Friendship	Grace Aguilar	1: 227
On the Alleged Obscurity of Mr. Browning's Poetry	Augustine Birrell	3: 1920
The Historical Movement in Modern Literature	Georg Brandes	4: 2306
From the Speech on the State of Ireland	John Bright	4: 2361
From the Speech on the Conciliation with America	Edmund Burke	5: 2788
On the French Revolution	Edmund Burke	5: 2802
The Procession	Thomas Carlyle	6: 3271
The Siege of the Bastille	Thomas Carlyle	6: 3281
The Scapegoat	Thomas Carlyle	6: 3297
Spiritual Freedom	William Ellery Channing	6: 3518

HIGH SCHOOL—*Continued*

TITLES	AUTHORS	REFERENCES
Fourth Year—*Continued*		
Prologue to Canterbury Tales	Geoffrey Chaucer	6: 3564
Of Changes in the Structure of the Earth	G. L. C. F. D. Cuvier	7: 4254
Of the Fabulous Animals of the Ancient Times	G. L. C. F. D. Cuvier	7: 4261
The Struggle for Existence	Charles Robert Darwin	7: 4414
Of the Nature of the Checks to Increase	Charles Robert Darwin	7: 4419
Of Natural Selection	Charles Robert Darwin	7: 4424
Origin of the Human Species	Charles Robert Darwin	7: 4434
The Bishop of Beauvais and Joan of Arc	Thomas De Quincey	8: 4578
The Present Duty	Paul Desjardins	8: 4600
The Happy Life	Charles William Eliot	9: 5358 s
Bianca's Day	John Galsworthy	10: 6173 e
A Letter to the American People	John Galsworthy	10: 6173 q
Comparative Worth of Different Races	Francis Galton	10: 6176
Macaulay	William Ewart Gladstone	11: 6361
The Duty of Criticism in a Democracy	Edward Lawrence Godkin	11: 6374
The Indenture	Johann Wolfgang Goethe	11: 6438
Wanderer's Night Song	Johann Wolfgang Geothe	11: 6443
The Elfin King	Johann Wolfgang Goethe	11: 6444
William Pitt	John Richard Green	11: 6675
Out of the Night that Covers Me	William Ernest Henley	12: 7240
Oh, Time and Change	William Ernest Henley	12: 7240
On the Return of the Refugees	Patrick Henry	12: 7244
The Declaration of Independence	Thomas Jefferson	14: 8237
The Moral Influence of Slavery	Thomas Jefferson	14: 8246
Without Benefit of Clergy	Rudyard Kipling	14: 8638
The Largest Life	Archibald Lampman	15: 8860 h
Heat	Archibald Lampman	15: 8860 k
The Odyssey	Andrew Lang	15: 8890
The Stirrup Cup	Sidney Lanier	15: 8902
On Shakespeare	John Milton	17: 10047
On His Blindness	John Milton	17: 10047
Lycidas	John Milton	17: 10051
Il Penseroso	John Milton	17: 10060
Gloucester Moors	William Vaughn Moody	17: 10269 f
Utopia	Sir Thomas More	17: 10298
Citizenship in a Republic	Theodore Roosevelt	20: 12396
From 'The Turmoil'	Newton Booth Tarkington	24: 14468 g
Henry Esmond	William Makepeace Thackeray	24: 14537
The Rain	Emile Verhaeren	25: 15312 i
Burning Hayricks	Emile Verhaeren	25: 15312 l
Savonarola	Pasquale Villari	25: 15357
The Fall of Troy	Virgil	25: 15430
The Vision of the Future	Virgil	25: 15434
The Education of a Persian Boy	Xenophon	26: 16258
To Lucasta	Richard Lovelace	27: 16588
To Althea	Richard Lovelace	27: 16591
Life	Margaret Deland	27: 16840
Pearl	Israel Gollancz	27: 16916

A COLLEGE CURRICULUM IN LITERATURE

BY THE EDITOR

ORIENTAL LITERATURE

(Read 30: 1–28)

1. THE LITERATURE OF THE NEAR EAST

This course introduces the student to the ancient literatures of Egypt, Babylon, and Assyria. It is interesting partly from its antiquity and partly because it throws light on the literature of the Hebrews. The student will find many of the forms used to-day represented in this old literature, and much that is sublime and beautiful. For the student of comparative literature or of religion this course is of particular interest.

Reading: Egyptian Literature, 9: 5225; Accadian-Babylonian and Assyrian Literature, 1: 47; Arabic Literature, 2: 665; Literature of the Euphrates Valley, 1: 57.

2. SACRED WRITINGS OF THE EAST

The East has always been the home of religions, and in its literatures the religious element has always been prominent. This course is prepared for the student of comparative literature, for those who wish to supplement their knowledge of the Bible, or who wish to increase their appreciation of the literature of the Far East. It forms an excellent introduction to ideals that are very foreign to twentieth-century America and suggests a philosophy of life in which haste and materialism have little place.

Reading: The Book of the Dead, 9: 5225; The Old Testament and the Jewish Apocrypha, 18: 10775; The New Testament, 17: 10565; The Talmud, 24: 14453; The Avesta, 2: 1084; The Koran, 14: 8707; Indian Literature, 13: 7905; Kalidasa, 14: 8460.

3. THE BIBLE AND HEBREW LITERATURE

The greatest literary masterpiece of the ages and the original library of the world's best literature is one with which every reader should early familiarize himself. All the great writers of English have acknowledged its power and its inspiration. No book is so widely known or has had so far-reaching an influence. Through the Bible the student is introduced to the history of Hebrew literature of later centuries.

Reading: The Old Testament and Jewish Apocrypha, 18: 10775; The New Testament, 17: 10565; The Talmud, 24: 14453.

4. ARABIC LITERATURE

The Arabs are important for their long and interesting literary history as well as for their place in the science and religion of the world. The careful student of the Middle Ages or of comparative religion requires some familiarity with the contribution which the Arabs have made to the world's best literature.

Reading: Maimonides, 16: 9589; Arabian Nights, 1: 662; The Koran, 14: 8707; 8: 4870; Antar, 1: 586; Avicenna, 13: 7835; Avicebron, 2: 1099; Averroës, 2: 1079.

5. PERSIAN LITERATURE

The spirit of the East seems to live in the poets of Persia. The Rubaiyat of Omar Khayyam is familiar to every modern reader. In this course the student becomes familiar with both the sacred writings and the love songs of Persia in the days of its greatness.

Reading: The Avesta, **2**: 1084; Firdausi, **10**: 5735; Omar Khayyam, **14**: 8541; Nizāmi, **18**: 10665; Sa'di, **21**: 12634; Rumi, **21**: 12487; Hafiz, **11**: 6793; Jami, **13**: 8110.

6. LITERATURES OF THE ORIENT

To one who has read only the classics and the periodical literature of the West of his own day, the discovery of the literatures of the Orient and of centuries ago comes as a revelation. No one who considers nothing that is human foreign to his interests can afford to neglect the literary riches of the East, with their glamour of an ancient time, with all their local color of far-off lands, and with their glimpses of a life and thought so foreign to our own that they appeal to us with all the fascination of the exotic. The student in this course will read the oldest literatures in the world and he will get a glimpse of the literary beginnings of primitive peoples. He will see literature in the making. As a result his understanding of the human mind and heart will be broadened and deepened, and he will have a more catholic basis for his general theory of literature.

Reading: The Literature of China, **6**: 3629; Japanese Literature, **14**: 8145; Tahitian Literature, **24**: 14389; Indian Literature, **13**: 7905.

GREEK LITERATURE

(Read **30**: 29–60)

7. AN INTRODUCTION TO GREEK MASTERPIECES

This course offers the student an opportunity to become acquainted with the scope and variety of Greek literature. It is intended for beginners or for those who wish only a general idea of the greater writers of Greece, exclusive of the dramatists. For more detailed study the special courses that follow this will be found useful.

Reading: Homer, **13**: 7551; Plato, **19**: 11519; Herodotus, **12**: 7285; Plutarch, **19**: 11601; Thucydides, **24**: 14909; Demosthenes, **8**: 4535; Aristotle, **2**: 788.

8. HOMER AND HOMERIC POETRY

This course gives the student an opportunity to study systematically the Father of Greek Poetry and introduces him to the Homeric civilization and the Homeric problem. The Trojan War and the wanderings of Ulysses have their own fascination apart from their permanent influence upon the literatures of a later day. This course is a fundamental one for the understanding of world literature.

Reading: Homer, **13**: 7551; The Homeric Hymns, **13**: 7579.

9. THE DEVELOPMENT OF THE GREEK LYRIC

The remains of the earliest Greek lyric poets, meagre though they are, impress upon the student the intrinsic interest and the permanent value of Greek literature. His attention is here first called to the general outlines of the development of the Greek lyric, and he will then proceed to read representative selections from such poets as Tyrtæus, Mimnermus, Archilochus, Callistratus, Hybrias, Ibycus, Bacchylides, and others.

Reading: Tyrtæus, Archilochus, and their successors in the development of the Greek Lyric, **25**: 15161.

10. GREEK DRAMA

The age of Pericles is remarkable for its dramatic achievement. This course will provide the student with a general knowledge of the masterpieces of Greek drama and with some idea of the conditions and growth of the Greek theatre. The dramatic selections studied will aid in the development of his critical ideas and will form a background against which he can contrast the plays of Shakespeare and of modern European drama.

Reading: Æschylus, **1**: 184; Sophocles, **23**: 13647; Euripides, **9**: 5569; Aristophanes, **2**: 759; Menander, **19**: 11405.

11. GREEK POETRY

In this course the student will reach much of what remains to us of the Greek poets and will in this way supplement his knowledge of Greek drama and Greek prose. Some attention will also be paid to the later Greeks and to fragments from authors otherwise unknown.

Reading: The Homeric Hymns, **13:** 7579; The Greek Anthology, **11:** 6637; Argonautic Legend, **2:** 731; Homer, **13:** 7551; Tyrtæus, Archilochus, etc., **15:** 15161; Alcman, **1:** 282; Solon, **22:** 13642; Sappho, **21:** 12817; Alcæus, **1:** 269; Theognis, **24:** 14789; Anacreon, **1:** 492; Simonides of Ceos, **22:** 13462; Pindar, **19:** 11487; Philemon, Menander, **19:** 11397; Cleanthes, **6:** 3784; Callimachus, **5:** 3101; Moschus, **17:** 10360; Theocritus, **24:** 14769; Bion, **3:** 1893.

12. GREEK HISTORY

In the pages of the great historians of Greece the past lives again. A large proportion of Greek prose is historical in subject, and the student's attention is directed not only to the subject-matter of the accounts but to the development of the technique of historical writing.

Reading: Herodotus, **12:** 7285; Thucydides, **24:** 14909; Xenophon, **26:** 16243; Polybius, **19:** 11701; Plutarch, **19:** 11601; Pausanias, **19:** 11210; Agathias, **1:** 224.

13. GREEK ORATORY

The peculiar social conditions of ancient Greece and the system of public life then in vogue made oratory unusually important and literary in quality. Besides becoming familiar with some of the *causes célèbres* of ancient Greece, the student will acquire a knowledge of the lives and styles of the greatest of Greek orators.

Reading: Æschines, **1:** 179; Demosthenes, **8:** 4535.

14. THE LATER GREEKS

This course gives the student some idea of the trend of Greek literary history after the age of the greater writers. It serves as a supplement to the previous courses and as a systematic transition to the literature of Rome.

Reading: Babrius, **2:** 1148; Lucian of Samosata, **15:** 9285; Diogenes Laertius, **8:** 4711; Athenæus, **2:** 923; Heliodorus, **12:** 7221.

15. GREEK PHILOSOPHY AND CRITICISM

Perhaps the greatest literary gift of Greece to the modern world has been its philosophy. This course aims (1) to give the student a general knowledge of the great Greek philosophers and their contribution to the thought of their own day and succeeding centuries; (2) to develop in the student certain fundamental critical ideas and points of view regarding life in general and literature in particular.

Reading: Hesiod, **12:** 7326; Heraclitus, **12:** 7247; Empedocles, **9:** 5467; Socrates, **22:** 13627; Plato, **19:** 11519; Aristotle, **2:** 788; Epictetus, **9:** 5497; St. John Chrysostom, **6:** 3665.

LATIN LITERATURE

(Read **30:** 61–97)

16. AN INTRODUCTION TO LATIN MASTERPIECES

No country influenced so thoroughly or for so long a time the history of Europe as did Rome. An acquaintance with the outlines of Latin Literature is a necessary part of a general education. In this course the student will gain an idea of the times and writings of the greater Latin authors who may fairly claim a not unimportant place in the world's best literature. He will also be given some conception of the significance, history, and influence of Rome upon the life and literature of Europe.

Reading: Cicero, **6:** 3675; Livy, **15:** 9091; Tacitus, **24:** 14369; Virgil, **25:** 15413; Horace, **13:** 7619.

17. THE BEGINNINGS OF LATIN LITERATURE AND THE REPUBLICAN PERIOD

In this course the student will follow the development of Latin Literature from the earliest times down to the golden age. He will see the influence of Greece and will be able to trace the gradual emancipation of the Roman mind, and then he will follow the development of an age of great prose, of which Cicero is the outstanding figure.

Reading: Livius Andronicus, **9**: 5475; Plautus, **19**: 11557; Ennius, **9**: 5475; Cato, **6**: 3347; Terence, **24**: 14643; Lucretius, **15**: 9304; Catullus, **6**: 3359; Cicero, **6**: 3675; Cæsar, **5**: 3037.

18. THE GOLDEN AGE OF LATIN LITERATURE

Virgil, the greatest of Roman poets, and the chief literary figure of the Augustan Age, will receive chief attention in this course, but the student's attention will also be turned to other important figures of the day, among whom Horace and Ovid stand out prominently.

Reading: Virgil, **25**: 15413; Horace, **13**: 7619; Livy, **15**: 9091; Tibullus, **24**: 14932; Ovid, **18**: 10915; Propertius, **20**: 11861; Phædrus, **1**: 202.

19. LATIN PROSE WRITERS

The aim of this course is to acquaint the student with some of the more important figures in the history of Latin prose, with the emphasis placed upon its later development. Attention is given to critical and philosophical ideas which interpret tendencies in Roman life and which lie at the foundation of much of mediæval scholarship.

Reading: Cato the Censor, **6**: 3347; Cicero, **6**: 3675; Seneca, **22**: 13119; Pliny the Elder, **19**: 11573; Quintilian, **20**: 11980; Pliny the Younger, **19**: 11583; Petronius Arbiter, **19**: 11384; Marcus Aurelius, **2**: 1022; Apuleius, **1**: 597; St. Augustine, **2**: 1014; Boëtius, **4**: 2133.

20. LATIN HISTORIANS

Much of our knowledge of the history and the life of the Romans comes from their own writers. This course acquaints the student with some of the masterpieces of great historical writing in Latin and at the same time helps him to interpret Roman civilization by seeing it through Roman eyes.

Reading: Cæsar, **5**: 3037; Sallust, **21**: 12743; Tacitus, **24**: 14369; Livy, **15**: 9091; Aulus Gellius, **10**: 6253; Ælianus Claudius, **1**: 173; Suetonius, **23**: 14202.

21. LATER ROMAN WRITERS

This course involves a large amount of reading in the more or less important writers of the Silver Age of Latin Literature. It will help the more mature student to round out his knowledge of this literature.

Reading: Seneca, **22**: 13119; Pliny the Elder, **19**: 11573; Persius, **19**: 11343; Quintilian, **20**: 11980; Martial, **16**: 9750; Statius, **23**: 13845; Petronius Arbiter, **19**: 11384; Tacitus, **24**: 14369; Titus Calpurnius Siculus, **20**: 12358, 12365; Juvenal, **14**: 8411; Pliny the Younger, **19**: 11583; Suetonius, **23**: 14202; Publius Annius Florus, **20**: 12357, 12363; Lucius Apuleius, **1**: 597; Aulus Gellius, **10**: 6253; Claudius Claudianus, **20**: 12360, 12369; Decimus Magnus Ausonius, **20**: 12359, 12367; Roman Poets of the Later Empire, **20**: 12357.

22. LATE LATIN COMEDY

Seneca, Plautus, and Terence are significant on account of their strong influence upon European drama. To the student of the development of English Drama and of Shakespeare this course will be particularly valuable. From a comparative point of view it is well suited to supplement the course on the Greek drama.

Reading: Seneca, **22**: 13119; Plautus, **19**: 11557; Terence, **24**: 14643.

23. ROMAN POETS OF THE LATER EMPIRE

The slender but not uninteresting remains of the later writers of Roman poetry are here brought to the attention of the student who wishes to supplement his knowledge of the outlines of Latin literature with some familiarity with its less known names.

Reading: Selections from the following: Annius, Florus, Hadrian, the 'Pervigilium Veneris,' Calpurnius Siculus, Ausonius, Claudius Claudianus, Claudius Rutilius Numatianus, and Boëtius, **20:** 12357.

MEDIÆVAL LITERATURE

(Read **30:** 98–114, 147–158, 211–226)

24. POPULAR POETRY OF THE MIDDLE AGES

The poetry of the people in the Middle Ages deserves as much consideration as the romances of the nobility. The ballad, the folk-song, and the fairy-tale are replete with curious superstitions and out-of-the-way information about people of simple life and quaint beliefs. The student will touch upon some of the unsolved problems of comparative literature, but he will also have to consider questions of the development of poetical technique and conventions of great interest in the history of prosody. He will be expected to read the large amount of reading recommended on pages 315–318 of the Student's Course.

25. MEDIÆVAL ROMANCE

The literature of the Middle Ages is a great storehouse of romance, much of which still lives to-day. The stories of King Arthur and his Table Round have a perennial interest and even at the present day continue to inspire art and drama. No student of the best literature of the world can afford to neglect this largest and most characteristic phase of the literature of mediæval Europe.

Reading: (British) The Arthurian Legends, **2:** 886; Legend of the Holy Grail, **13:** 7515; The Mabinogion, **15:** 9373; Sir Thomas Malory, **16:** 9645; Bestiaries and Lapidaries, **3:** 1852; (*cp.* Cuvier, **7:** 4261). (French) Aucassin and Nicolette, **2:** 943; Pierre of Provence and the Beautiful Maguelonne, **19:** 11428; Heroic and Legendary Literature of Brittany, **25:** 15377. (German) The Nibelungenlied, **18:** 10627; Walther von der Vogelweide, **25:** 15580.

26. MEDIÆVAL RELIGIOUS LITERATURE

The Middle Ages were pre-eminently the ages of religion. An unusually large number of writers of note have survived and with these this course aims to make the student acquainted. The ground covered stretches from the time of the early Fathers of the Church down to the period of the Italian Renaissance, and includes some of the more prominent writers in Hebrew or Arabic.

Reading: Boëtius, **4:** 2133; St. John Chrysostom, **6:** 3665; St. Thomas Aquinas, **1:** 613; St. Bernard of Clairvaux, **3:** 1819; Bernard of Cluny, **3:** 1828; St. Bonaventura, **4:** 2169; Dante, **7:** 4315; St. Francis d'Assisi, **10:** 5919 1; Thomas à Kempis, **14:** 8529; Gesta Romanorum, **10:** 6261; Adam de Saint Victor, **21:** 12727; John Wyclif, **26:** 16235; St. Francis de Sales, **21:** 12732; Ibn Sîna, **13:** 7835; Jehudah Hallevi, **11:** 6869; The Kabbalah, **14:** 8425; The Koran, **14:** 8707.

27. THE RENAISSANCE

The great intellectual awakening of the European mind at the end of the Middle Ages manifested itself particularly in an outburst of great literature. It is a period of wide interests and of great personalities. After a rapid survey of its general conditions, the student will consider some of the great men whom it has given to the world.

Reading: Petrarch, **19:** 11357; Ariosto, **2:** 741; Boccaccio, **4:** 2089; Macchiavelli, **16:** 9479; Michel Angelo, **16:** 9977; Pulci, **20:** 11891; Vasari, **25:** 15243; Rabelais, **20:** 12001; Erasmus, **9:** 5509; Copernicus, **7:** 4040; Wyclif, **26:** 16235; Chaucer, **6:** 3551; Malory, **16:** 9645; More, **17:** 10295.

FRENCH LITERATURE

(Read 30: 98–146)

28. MEDIÆVAL FRENCH LITERATURE

This course is designed to supplement a general knowledge of French literature. It introduces the student to the 'Roman de la Rose,' which is typical of the allegorical poetry of the Middle Ages, and then it proceeds to consider the mediæval historians, and the beginnings of French poetry.

Reading: Abélard, 1: 13; Provençal Literature, 20: 11871; St. Bernard of Clairvaux, 3: 1819; Aucassin and Nicolette, 2: 943; Bernard of Cluny, 3: 1828; Adam de Saint Victor, 21: 12727; Pierre of Provence and the Beautiful Maguelonne, 19: 11428; Villemarqué, 25: 15377; Froissart, 10: 6035; Philippe de Comines, 7: 3923.

29. A SURVEY OF FRENCH LITERATURE

In this course the student has an opportunity of becoming familiar with the great literary masterpieces of France and of obtaining a general idea of the outlines of French literary history from its early days down to the present. He will give special attention to the work of the most important French writers. This is an introductory course which should be supplemented by more detailed study.

Reading: Rabelais, 20: 12001; Montaigne, 17: 10237; Corneille, 7: 4965; Racine, 20: 12027; Molière, 17: 10153; Rousseau, 21: 12435; Voltaire, 25: 15449; Balzac, 3: 1348; De Musset, 17: 10487; Gautier, 10: 6221; Dumas père, 8: 4957; Flaubert, 10: 6221; Daudet, 7: 4435; Hugo, 13: 7709; Dumas fils, 8: 5001; Maupassant, 16: 9803 d; Anatole France, 10: 5909; Zola, 26: 16283; Rostand, 20: 12434 a; Brieux, 4: 2350.

30. FRENCH LITERATURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

The literature of these two centuries reflects in an exact and interesting fashion the life and thought of contemporary France. The student will become acquainted with the Hôtel de Rambouillet, the writers of Port Royal, the writers of classic tragedy, the age of Louis XIV., The Encyclopædists, and French writers with a world-wide reputation.

Reading: Calvin, 5: 3117; Montaigne, 17: 10237; Corneille, 7: 4065; La Fontaine, 14: 8779; Racine, 20: 12027; Pascal, 18: 11143; Fénelon, 9: 5641; Molière, 17: 10153; Le Sage, 15: 8984; Montesquieu, 17: 10249; Buffon, 5: 2689; Voltaire, 25: 15449; Diderot, 8: 4689; Rousseau, 21: 12435.

31. FRENCH DRAMA IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

This course introduces the student to the major dramatists of France in the seventeenth and eighteenth centuries and will give him a good historical and critical basis for the study of modern French drama.

Reading: Corneille, 7: 4065; Molière, 17: 10153; Racine, 20: 12027; Crébillon, 7: 4167; Piron, 19: 11506; Beaumarchais, 3: 1657.

32. LA FONTAINE AND THE FABLE IN FRANCE

The student will approach the intelligent study of the greatest of French fabulists by glancing at the history of the fable as it is represented in India, Greece, and Italy, and will then pay particular attention to the great French fabulist.

Reading: Æsop, 1: 201; Babrius, 2: 1148; Pilpay, 19: 11437; La Fontaine, 14: 8779.

33. FRENCH POETRY

Poetry in France has a varied and interesting history. This course aims to show the student how modern poetry in French on the one hand carries on the tradition of the past and on the other discovers a new subject-matter and experiments with a new technique. At the same time it provides the student with a general view of the history of French poetry as a whole.

Reading: Villon, **25:** 15392; Marguerite d'Angoulême, **16:** 9702; Marot, **16:** 9729; Ronsard, **20:** 12373; La Fontaine, **14:** 8779; Boileau, **4:** 2141; Florian, **10:** 5849; Chénier, **6:** 3601; Béranger, **3:** 1783; Lamartine, **15:** 8801; Vigny, **25:** 15341; Jasmin, **14:** 8187; Hugo, **13:** 7709; de Musset, **17:** 10487; Gautier, **10:** 6221; Leconte de Lisle, **15:** 8952; Baudelaire, **3:** 1617; de Banville, **3:** 1474; Mistral, **17:** 10097; Sully-Prudhomme, **23:** 14209; de Hérédia, **12:** 7277; Verlaine, **25:** 15313; Déroulède, **8:** 4580; Richepin, **20:** 12246 a; de Régnier, **20:** 12148 a; Rostand, **20:** 12434 a.

34. FRENCH HISTORICAL PROSE

The French have always been a race who wrote history as well as made it. The student will gain from this course a general idea of the course of French history as well as more detailed information about the chief French historians.

Reading: Froissart, **10:** 6035; Philippe de Comines, **7:** 3923; Voltaire, **25:** 15449; Sismondi, **22:** 13471; Guizot, **11:** 6771; Thierry, **24:** 14803; Thiers, **24:** 14821; Michelet, **16:** 9982; Tocqueville, **24:** 14965; Duruy, **8:** 5069; du Camp, **8:** 4951; Renan, **20:** 12149; Rambaud, **20:** 12041; Vogüé, **25:** 15439.

35. FRENCH MEMOIRS AND LETTERS

The French have a genius for the memoir and the essay. In this course the student will obtain intimate glimpses into the lives of some of the most interesting personalities in French history and he will develop an appreciation of the sympathy and the charm of expression which are so characteristic of French style.

Reading: Sévigné, **22:** 13153; Saint-Simon, **21:** 12709; du Deffand, **7:** 4471; Mirabeau, **17:** 10077; de Staël, **23:** 13823; Berlioz, **3:** 1809; Quinet, **20:** 11961; Sand, **21:** 12759; de Guerin, **11:** 6761; Amiel, **1:** 479; Barrès, **3:** 1570 a; Sarcey, **21:** 12825; de Goncourt, **11:** 6549.

36. FRENCH PHILOSOPHY

Notable contributions to the philosophical thought of the world have been made by the French. This course acquaints the student with the more important figures in French philosophy from the time of Descartes down to Bergson at the present day.

Reading: Descartes, **8:** 4585; Pascal, **18:** 11143; Montesquieu, **17:** 10249; Joubert, **14:** 8385; de Maistre, **16:** 9617; de Staël, **23:** 13823; Lamennais, **15:** 8845; Comte, **7:** 3935; Bergson, **3:** 1800 a.

37. FRENCH ESSAYS

The essay in France has had a lengthy and interesting history since the time of Montaigne who was the inspiration of Bacon in England. In this course the student will obtain a general idea of the development of the essay down to the present, and will have his attention called to a great variety of interesting topics.

Reading: Brantôme, **4:** 2319; Montaigne, **17:** 10237; La Rochefoucauld, **20:** 12320; de la Bruyère, **14:** 8760; Fénelon, **9:** 5641; Diderot, **8:** 4689; d'Alembert, **1:** 355; Brillat-Savarin, **4:** 2365; Arago, **2:** 704; Cousin, **7:** 4079; Bastiat, **3:** 1607; Blanc, **4:** 2051; Veuillot, **25:** 15330; Schérer, **21:** 12865; Boissier, **4:** 2152; Brunetière, **5:** 2603; Darmesteter, **7:** 4379; Bourget, **4:** 2251; Desjardins, **8:** 4596.

38. FRENCH THEOLOGICAL WRITERS

The French have been trenchant writers on theological subjects and great pulpit orators. This course aims to introduce the student to the more important figures in these branches of French literature.

Reading: Calvin, **5**: 3117; St. Francis de Sales, **21**: 12732; Bossuet, **4**: 2209; Massillon, **16**: 9780; Châteaubriand, **6**: 3531; Pascal, **18**: 11143; Fénelon, **9**: 5641; Montesquieu, **17**: 10249.

39. FRENCH SCIENTISTS AND NATURALISTS

This course aims to present to the student a few outstanding figures in France who have written charmingly on subjects of scientific interest. He is advised to supplement this course by similar reading in English and American literature.

Reading: Buffon, **5**: 2689; Cuvier, **7**: 4251; Senancour, **22**: 13111; Fabre, **9**: 5626 a; Rambaud, **20**: 12041.

40. THE DEVELOPMENT OF FRENCH FICTION

The purpose of this course is to indicate the development of fiction in French literature from its simplest mediæval forms down to the beginning of the modern French novel. The early romance and the short story will also be noted as part of the general development. The student is also referred to Boccaccio, and to Chaucer for comparative study that will throw much light on the main subject of this course.

Reading: Boccaccio, **4**: 2089; Chaucer, **6**: 3551; Rabelais, **20**: 12001; Perrault, **19**: 11323; La Fayette, **14**: 8767; Fénelon, **9**: 5641; Le Sage, **15**: 8984; Voltaire, **26**: 15449; Prévost, **20**: 11805; Rousseau, **21**: 12435; Diderot, **8**: 4689; Saint-Pierre, **21**: 12695; Nodier, **18**: 10672.

41. MODERN FRENCH FICTION

This course supplements the preceding historical sketch of the development of French fiction and brings the novel in France down to the present day. The student will find this course of value either to complete his knowledge of French literature or as a part of his comparative study of modern European fiction in general.

Reading: Beyle, **3**: 1861; Scribe, **22**: 13083; Saintine, **21**: 12678; Balzac, **3**: 1348; Dumas père, **8**: 4957; Mérimée, **16**: 9941; Sue, **23**: 14181; Souvestre, **23**: 13693; Laboulaye, **14**: 8747; Gautier, **10**: 6221; Sandeau, **21**: 12806; Esquiros, **9**: 5556; Macé, **16**: 9473; Craven, **7**: 4139; Flaubert, **10**: 5815; Feuillet, **9**: 5663; Murger, **17**: 10473; Erckmann-Chatrian, **9**: 5538; About, **1**: 30; Cherbuliez, **6**: 3609; Droz, **8**: 4885; Theuriet, **24**: 14795; Halévy, **11**: 6831; Quesnay de Beaurepaire, **20**: 11925; Daudet, **7**: 4435; Zola, **26**: 16283; Mendès, **16**: 9900; France, **10**: 5909; Huysmans, **13**: 7834 a; Loti, **15**: 9203; de Maupassant, **16**: 9803 d; Rod, **20**: 12335; Barrès, **3**: 1570 a; Mille, **17**: 10026 a; Rolland, **20**: 12356 a.

42. MODERN FRENCH DRAMA

In this course the student will become familiar with the various phases of development through which French drama of the nineteenth century passed, and will develop his critical ideas upon romantic drama, the comedy of manners, the poetic drama, and the drama of idea.

Reading: Scribe, **22**: 13083; Delavigne, **8**: 4528; Hugo, **13**: 7709; Dumas père, **8**: 4975; Augier, **2**: 998; Dumas fils, **8**: 5001; Sardou, **21**: 12836 a; Pailleron, **18**: 10961; Coppée, **7**: 4045; Brieux, **4**: 2350; Rostand, **20**: 12434 a.

43. LITERARY CRITICISM IN FRANCE

As an introduction to this course the student will glance at Aristotle, the father of European criticism, and then will proceed to the study of the 'Art Poétique' of Boileau as a basis for a consideration of more modern writers. This course

supplements a student's reading in English criticism and is essential to one who contemplates independent writing of a critical nature.

Reading: Aristotle, **2:** 788; Boileau, **4:** 2141; de Staël, **23:** 13823; Châteaubriand, **6:** 3531; Sainte-Beuve, **21:** 12659; de Banville, **3:** 1474; Taine, **24:** 14399; France, **10:** 5909; Brunetière, **5:** 2603; Lemaître, **15:** 8963.

ITALIAN LITERATURE

(Read **30:** 147–196)

44. INTRODUCTION TO ITALIAN LITERATURE

This course assures on the part of the student a general acquaintance with the main outlines of the course of Italian literature and a familiarity with the writings of the greatest of the Italians. No country in Europe has escaped the inspiration of Italy, and much of the world's best literature comes from the land of Virgil and of Dante. The reading in this course is extensive and varied, but is necessary if the student is intending to do comparative study or to understand modern European literature.

Reading: Dante, **7:** 4315; Petrarch, **19:** 11357; Boccaccio, **4:** 2089; Machiavelli, **16:** 9479; Ariosto, **2:** 741; Cellini, **6:** 3371; Tasso, **24:** 14469; Goldoni, **11:** 6475; Alfieri, **1:** 371; Manzoni, **16:** 9671; Leopardi, **15:** 8977; Carducci, **5:** 3206; Fogazzaro, **10:** 5852 a.

45. EARLY ITALIAN LITERATURE

This course is planned to introduce the student to a rather detailed study of the great figures of early Italian literature, with occasional reference to the influence of these writers upon England and France.

Reading: St. Francis d'Assisi, **10:** 5919; Dante, **7:** 4315; Petrarch, **19:** 11357; Boccaccio, **4:** 2089; Pulci, **20:** 11891; Machiavelli, **16:** 9479; Ariosto, **2:** 741; Michel Angelo, **16:** 9977; Castiglione, **6:** 3339; Firenzuola, **10:** 5755; Cellini, **6:** 3371; Vasari, **25:** 15243; Tasso, **24:** 14469; Bruno, **5:** 2613; Filicaia, **10:** 5732.

46. MODERN ITALIAN LITERATURE

The literature of Modern Italy is interesting both as a continuation of the tradition of its earlier history and as a phase of modern world literature. The student who wishes to do more reading than that required in this course is referred to the extensive reading list in the Student's Course, **30:** 189.

Reading: Goldoni, **11:** 6475; Casanova, **6:** 3321; Parini, **18:** 11042; Alfieri, **1:** 371; Manzoni, **16:** 9671; Pellico, **19:** 11263; d'Azeglio, **2:** 1129; Leopardi, **15:** 8977; Cantù, **5:** 3199; Mazzini, **16:** 9843; Ruffini, **21:** 12471; Giusti, **11:** 6355; Aleardi, **1:** 350; Villari, **25:** 15354; Carducci, **5:** 3206; Verga, **25:** 15297; Fogazzaro, **10:** 5852 a; de Amicis, **1:** 453; Pascoli, **18:** 11156 a; Serao, **22:** 13133; d'Annunzio, **1:** 574; Croce, **7:** 4180 a; Ferrero, **9:** 5648 a.

SPANISH AND PORTUGUESE LITERATURE

(Read **30:** 197–210)

47. OUTLINES OF SPANISH LITERATURE

This is a general course covering briefly the whole of Spanish literature and involving a large amount of reading. It is particularly adapted to the general reader who has no knowledge of the literature of Spain or to the student of comparative literature who wishes a working knowledge of one of the important component parts of European literature.

Reading: The Cid, **6:** 3725; Alfonso the Wise, **1:** 383; Cervantes, **6:** 3451; Lope de Vega, **25:** 15287; Calderon, **5:** 3071; The Mexican Nun, **16:** 9956; Caballero, **5:** 3001;

de Espronceda, 9: 5549; Zorrilla, 26: 16325; Valera, 25: 15220; Alarcón, 1: 263; Echegaray, 8: 5101; de Pereda, 19: 11305; Galdós, 10: 6153; Pardo-Bazan, 18: 11025; Valdés, 25: 15199; Menendez y Pelayo, 16: 9914 a.

48. MODERN SPANISH LITERATURE

This course is in part a repetition of the last section of the preceding. It gives a general view of the literature of Spain during the last two centuries and provides the student or the general reader with an excellent and well-balanced knowledge of the resources of this interesting modern European literature.

Reading: Almquist, 1: 439; Caballero, 5: 3001; de Espronceda, 9: 5549; Zorrilla, 26: 16325; Valera, 25: 15220; Alarcón, 1: 263; Echegaray, 8: 5101; de Pereda, 19: 11305; Galdós, 10: 6153; Pardo-Bazan, 18: 11025; Valdés, 25: 15199; Menendez y Pelayo, 16: 9914 a; Latin-American Literature before 1888, 15: 8903; Latin-American Literature since 1888, 15: 8928 a.

49. SPANISH-AMERICAN LITERATURE

With the development of South American trade and recent events in Mexico, attention has been turned to Latin-America and its history. The literature of South America deserves the notice of the modern student who believes in seeing the Americas first. In this course he will be introduced to the most significant names in the literature of Spanish-America.

Reading: Latin-American Literature before 1888, 15: 8903; Latin-American Literature since 1888, 15: 8928 a.

50. PORTUGUESE LITERATURE

The literature of Portugal is not extensive, and a knowledge of it is not absolutely necessary to an understanding of the main currents of European literature. Its more interesting manifestations are in the Portuguese settlements of the New World. It is with the literature of Latin-America that this course deals chiefly.

Reading: de Camoens, 5: 3129; Latin-American Literature before 1888, 15: 8903; Latin-American Literature since 1888, 15: 8928 a.

GERMANIC LITERATURES

(Read 30: 211–240)

51. STUDIES IN GERMAN MASTERPIECES

This course is planned for those who have only time enough for a limited study of the greatest figures in German literature as a part of their general culture or as a basis for subsequent wider reading.

Reading: Goethe, 11: 6385; Schiller, 21: 12877; Lessing, 15: 9005; Heine, 12: 7185.

52. EARLY GERMAN LITERATURE

The purpose of this course is to give the student a general idea of the beginnings of German literature, to acquaint him with some of the chief monuments of mediæval literature, and to prepare him for a historical and critical study of the later periods of German literature.

Reading: Nibelungenlied, 18: 10627; Walther von der Vogelweide, 25: 15580.

53. WALTHER VON DER VOGELWEIDE AND HIS TIMES

Walther von der Vogelweide has been called "the first supremely great lyric poet that the nations of modern Europe produced." He is of interest not only in himself but as a representative of the great class of Minnesingers of a romantic and lyrical age.

The student will become familiar with representative songs of Walther von der Vogelweide, Wolfram von Eschenbach, Heinrich von Veldeche, Heinrich von Morungen, Steinmar, Conrad von Würzburg, and Johann Hadloub, 25: 15580.

54. GERMAN LITERATURE IN THE SIXTEENTH CENTURY

The student is given a broad view of German letters at the time of its great awakening through the two-fold influence of Humanism and the Renaissance. Much of the German writing of this period is of more than national significance and is of interest for its influence on English literature.

Reading: Brandt, **4**: 2311; Luther, **15**: 9319; Sachs, **21**: 12609.

55. GERMAN POETRY

This course will give the student some acquaintance with representative poets illustrating the general tendencies of development in the history of German poetry.

Reading: Sachs, **21**: 12609; Fleming, **10**: 5844; Klopstock, **14**: 8691; Claudius, **6**: 3756; Bürger, **5**: 2767; Hölty, **12**: 7505; Goethe, **11**: 6385; Schiller, **21**: 12877; Richter, **20**: 12247; Brentano, **4**: 2343; Uhland, **25**: 15185; Rückert, **21**: 12457; Körner, **14**: 8725; Müller, **17**: 10442; von Platen, **19**: 11513; Heine, **12**: 7185; Mörike, **17**: 10318; Freiligrath, **10**: 6002; von Geibel, **10**: 6248; von Bodenstedt, **4**: 2116; von Scheffel, **21**: 12837; von Liliencron, **15**: 9058 a; Ambrosius, **1**: 446; Dehmel, **8**: 4512 a.

56. GERMAN LITERATURE IN THE NINETEENTH CENTURY

This course involves a large amount of reading in the work, both prose and poetry, of the more important writers of the nineteenth century in Germany. The student will trace chronologically the course of German literature during this period and will gain a clear idea of the tendencies and achievements of modern German literature.

Reading: Kleist, **14**: 8665; Heine, **12**: 7185; Grillparzer, **11**: 6714; Keller, **14**: 8518; Hauptmann, **12**: 7025; Bismarck, **4**: 1929.

57. GERMAN FICTION

In this course the student will trace the chronological development of the short story and the novel in Germany. He will become acquainted with the lives of representative authors and will read numerous selections from their works.

Reading: Tieck, **24**: 14943; Hoffman, **12**: 7389; Kleist, **14**: 8665; von Chamisso, **6**: 3503; Grimm Brothers, **11**: 6733; Immermann, **13**: 7896; Meinhold, **16**: 9853; Hauff, **12**: 7014; Reuter, **20**: 12195; Auerbach, **2**: 961; von Dingelstedt, **8**: 4704; Freytag, **10**: 6011; Storm, **23**: 14039; Keller, **14**: 8518; Meyer, **16**: 9965; von Scheffel, **21**: 12837; Spielhagen, **23**: 13772; Heyse, **12**: 7333; Dahn, **7**: 4267; Ebers, **8**: 5091; Sudermann, **23**: 14163; Frenssen, **10**: 6010 a.

58. GERMAN DRAMA

German drama is of interest not only to the student of the theatre but also to any one who would understand the interrelations of modern European drama and comprehend the beginnings of modern dramatic criticism. In this course the reader will study the works of some of the greatest of German authors.

Reading: Sachs, **21**: 12609; Holberg, **12**: 7409; Lessing, **15**: 9005; Goethe, **11**: 6385; Schiller, **21**: 12877; Grillparzer, **11**: 6714; Wagner, **25**: 15499; Hauptmann, **12**: 7025.

59. AN INTRODUCTION TO GERMAN PROSE WRITERS

This course introduces the student to the simpler writers of German prose, and excludes all consideration of those authors whose work was predominantly philosophical or historical. In this course the student will acquire a general knowledge of the characteristics of German prose, and will lay a good foundation for his subsequent study of the more difficult writers who follow.

Reading: Bodmer, **4**: 2128; Wilhelmine von Bayreuth, **26**: 15969; Wieland, **26**: 15954; Richter, **20**: 12247; von Humboldt, **13**: 7768; von Beethoven, **3**: 1749; von

Schlegel, **21**: 12913; Heine, **12**: 7185; Mendelssohn, **16**: 9886; Wagner, **25**: 15499; Bismarck, **4**: 1929; Müller, **17**: 10425; von Gottschall, **11**: 6571; Haeckel, **11**: 6781; Ambrosius, **1**: 446.

60. GERMAN HISTORICAL PROSE

The Germans have been among the most painstaking and erudite historians that the world has known. They have also given a new point of view to historical writing and have constructed a philosophy of history that is of great interest to the student of modern world-movements. In this course the reader is introduced to historians of world-wide reputation and at the same time to some of the masters of modern German prose.

Reading: Schiller, **21**: 12877; Hegel, **12**: 7161; Niebuhr, **18**: 10657; von Ranke, **20**: 12074; Strauss, **23**: 14107; Curtius, **7**: 4241; Mommsen, **17**: 10206; Grimm, **11**: 6723.

61. THE OUTLINES OF GERMAN PHILOSOPHY

Some of the most far-reaching and illuminating contributions to the philosophy of the modern world have come from Germany. The Idealistic School, of which Kant is the outstanding representative, gave a new trend to philosophical speculation and had a profound influence upon the thinkers of England and of France. The student will find here the original expression of many ideas that have become incorporated into the general thought of our own day.

Reading: Kant, **14**: 8477; Herder, **12**: 7259; Fichte, **9**: 5673; Hegel, **12**: 7161; Novalis, **18**: 10724; Froebel, **10**: 6022; Schopenhauer, **21**: 12923; Marx, **16**: 9776 a; Fischer, **10**: 5766; Nietzsche, **18**: 10664 a.

62. AUSTRIAN LITERATURE

The literature of Austria, though by no means so extensive or of such high excellence as that of Germany, is nevertheless of great interest to the student of modern European literature or one who wishes to lay the foundations for the comparative study of Germanic literatures.

Reading: Eichendorff, **9**: 5345; Grillparzer, **11**: 6714; Schnitzler, **21**: 12922 a.

63. HUNGARIAN LITERATURE

The literature of Hungary, though little known to the general reader, deserves consideration not only for its national characteristics but also as a not insignificant branch of European literature as a whole. In this course the student becomes acquainted with the outstanding figures of modern Hungarian literature.

Reading: Eötvös, **9**: 5484; Madách, **16**: 9515; Petőfi, **19**: 11347; Jokai, **14**: 8331; Vazoff, **25**: 15623.

BELGIAN AND DUTCH LITERATURE

64. INTRODUCTION TO DUTCH LITERATURE

Most people would go through life ignorant of the masterpieces of Dutch literature were these not conveniently placed before them in translation. This course introduces the student to the literature of a country which, though small in size, has loomed large in the course of European history.

Reading: Erasmus, **9**: 5509; Cats, **6**: 3353; Hooft, **13**: 7610 Spinoza, **23**: 13785; Bilderdijk, **3**: 1884; Dekker, **8**: 4513.

65. INTRODUCTION TO BELGIAN LITERATURE

The name and work of Maeterlinck are known to all modern readers. In this course the student is introduced to a systematic study of this great modern Belgian and his fellow-writers. The political prominence which the war has thrust upon Belgium makes an acquaintance with the literature of that country a necessary part of the intellectual equipment of every educated person.

Reading: Conscience, **7**: 3957; Eekhoud, **9**: 5189; Verhaeren, **25**: 15312 a; Maeterlinck, **16**: 9541.

SCANDINAVIAN LITERATURE

(Read **30**: 241–257)

66. INTRODUCTION TO THE LITERATURE OF NORWAY

Not only for its significance in the comparative study of world literature but also for its high intrinsic merit does the literature of Norway deserve the attention and esteem of the modern student of literature. This course is sufficient to give the reader a general knowledge of the great writers, their masterpieces, aims, and literary technique. It brings him into touch with such outstanding figures in modern literature as Björnson and Ibsen whose influence can be traced everywhere in European literature.

Reading: Welhaven, **26**: 15779; Asbjörnsen, **2**: 905; Ibsen, **13**: 7839; Björnson, **4**: 1959; Lie, **15**: 9048; Boyesen, **4**: 2272; Kielland, **14**: 8565; Garborg, **10**: 6185; Nansen, **17**: 10555.

67. OUTLINES OF SWEDISH LITERATURE

The influence of Sweden upon the literature of modern Europe is felt in such widely different subjects as religion, fiction, poetry, and drama. The student is introduced in this course to the main outlines of the development of Swedish literature from Swedenborg the mystic to Selma Lagerlöf, a recent recipient of the Nobel Prize.

Reading: Swedenborg, **23**: 14237; Linnæus, **15**: 9077; Dalin, **7**: 4278; Bellman, **3**: 1763; Arndt, **2**: 813; Tegnér, **24**: 14563; Atterbom, **2**: 933; Bremer, **4**: 2328; Runeberg, **21**: 12495; Carlèn, **5**: 3225; Edgren, **9**: 5162; Strindberg, **23**: 14118 a; Lagerlöf, **14**: 8800 a.

68. OUTLINES OF DANISH LITERATURE

Everyone knows Hans Christian Andersen, the great story-teller of the North, but not many are familiar with what his countrymen have accomplished in literature. This course gives the student a general survey of the more important figures in Swedish literature and helps to round out his knowledge of the writers of the Scandinavian countries.

Reading: Ewald, **9**: 5614; Baggesen, **2**: 1235; Oehlenschläger, **18**: 10745; Blicher, **4**: 2064; Ingemann, **13**: 7982; Hertz, **12**: 7317; Andersen, **1**: 500; Paludan-Müller, **18**: 11017; Goldschmidt, **11**: 6493; Brandes, **4**: 2299; Drachmann, **8**: 4840.

69. MODERN SCANDINAVIAN DRAMA

To Scandinavian writers belong the glory of having founded a new school of drama and of having developed to a new stage the technique of the theatre. No one can understand the modern drama of England or of continental countries without taking Ibsen and his successors into consideration. This course is intended for students of the history of the drama as well as for those interested in comparative literature and modern European writing.

Reading: Holberg, **12**: 7409; Oehlenschläger, **18**: 10745; Björnson, **4**: 1959; Ibsen, **13**: 7839.

70. THE LITERATURE OF ICELAND

Partly from its isolation, partly from its distant beginnings, the literature of Iceland is interesting to the modern student. This course gives him in outline a brief survey of the meagre but attractive writings of that island.

Reading: Icelandic Literature, **13**: 7865; Arnason, **2**: 802.

RUSSIAN LITERATURE

(Read **30**: 258–284)

71. INTRODUCTION TO RUSSIAN LITERATURE

As a nation, Russia awoke late to its power to literary expression. It has always been more stirred by ideas and ideals than careful of literary form. Its literature is a literature of primitive power. The position of Russia in the modern world

makes it desirable for the educated man or woman to have a general knowledge of the outlines of Russian literary history and an acquaintance with the masterpieces of its numerous great writers.

Reading: Russian Lyric Poetry, **21:** 12583; The Realistic School, **21:** 12608 a; Comenius, **7:** 3909; Pushkin, **20:** 11904; Gogol, **11:** 6455; Goncharof, **11:** 6533; Turgeneff, **25:** 15057; Dostoévsky, **8:** 4779; Tolstoy, **25:** 14985; Chekhov, **6:** 3600 a; Gorky, **11:** 6564 a; Andreyef, **1:** 526.

72. MODERN RUSSIAN FICTION

The Russians are great story-writers and no student of modern fiction or short-story writing can neglect the contribution that is being made by Russia to this form of writing. A new civilization and a different ideal of life are revealed to the student of literature as well as a different technique of writing fiction.

Reading: Pushkin, **20:** 11904; Gogol, **11:** 6455; Goncharof, **11:** 6533; Turgeneff, **25:** 15057; Dostoévsky, **8:** 4779; Tolstoy, **25:** 14985; Chekhov, **6:** 3600 a; Gorky, **11:** 6564 a; Andreyef, **1:** 526.

73. RUSSIAN LYRIC POETRY

The rapidity of its development and the excellence of its attainment make Russian lyric poetry worthy of the student's attention. The influence of romanticism made itself felt in all the literatures of Europe, and in Russia especially in the poetry of Zoukovsky, Lermontov, and Pushkin. In addition to these, the student will read selections from Nekrassov, Kozlov, Tutchev, Homiakoff, Maykov, Tolstoy, A. Fet, Apukhtin, and others, **21:** 12583.

74. THE REALISTIC SCHOOL IN RUSSIA

This course supplements that on "Russian Lyric Poetry" and introduces the student to the chief poets who figure in the newer movement in Russian poetry.

Reading: Selections from Kolstov, Nekrassov, and Nadson, **21:** 12608 a.

75. POLISH LITERATURE

The writers of Poland occupy an interesting position in the history of European literature. In their work are to be found the dominant characteristics of their courageous and harassed race. The student will find the work of these men not the least interesting among the minor literatures of Europe.

Reading: Mickiewicz, **16:** 9995; Slowacki, **22:** 13508; Krasinski, **14:** 8735; Sienkiewicz, **22:** 13399.

ENGLISH LITERATURE

(Read **30:** 285–442)

76. INTRODUCTION TO ENGLISH LITERATURE

For one who wishes to begin a brief study of English literature, this course serves as an introduction to the great names with which every one should be familiar. Its aim is to make the student know a few personalities and know them well. To this end he will study their lives and become familiar with their writings. These he should "read, mark, learn, and inwardly digest." In this way the beginner will be well prepared to approach the more detailed courses which follow.

Reading: Chaucer, **6:** 3551; Malory, **16:** 9645; Spenser, **23:** 13751; Shakespeare, **22:** 13167; Milton, **17:** 10037; Dryden, **8:** 4919; Pope, **19:** 11711; Wordsworth, **26:** 16193; Byron, **5:** 2935; Shelley, **22:** 13266 g; Keats, **14:** 8497; Carlyle, **6:** 3231; Ruskin, **21:** 12509; Tennyson, **24:** 14581; Browning, **5:** 2557; Arnold, **2:** 844; Swinburne, **23:** 14289; Stevenson, **23:** 13927; Meredith, **16:** 9915.

77. GENERAL SURVEY OF ENGLISH LITERATURE

The purpose of this course is two-fold: (1) To give the student a general idea of the whole course of English literature from the earliest times down to the present, from the historical point of view. (2) To give him some conception of the richness and variety of the content of English literature which will suggest to him where he can read more widely with interest and profit, according to his tastes. For a more detailed treatment of English literature the student should proceed to the special courses which follow.

Reading: Anglo-Saxon Literature, **1**: 543; Chaucer, **6**: 3551; Gower, **10**: 6579; The Ballad, **3**: 1305; The Arthurian Legend, **2**: 886; Malory, **16**: 9645; Wyatt, **26**: 16230; Ascham, **2**: 916; Sidney, **22**: 13385; Hakluyt, **11**: 6807; Raleigh, **20**: 12040 a; Spenser, **23**: 13751; Marlowe, **16**: 9714; Beaumont and Fletcher, **3**: 1674; Ben Jonson, **14**: 8341; Donne, **8**: 4771; Herrick, **12**: 7307; Wither, **26**: 16123; Herbert, **12**: 7252; Marvell, **16**: 9770; Bacon, **2**: 1155; Sir Thomas Browne, **4**: 2473; Walton, **25**: 15601; Jeremy Taylor, **24**: 14551; Bunyan, **5**: 2747; Milton, **17**: 10037; Dryden, **8**: 4919; Defoe, **8**: 4479; Swift, **23**: 14259; Steele, **23**: 13875; Addison, **1**: 149; Pope, **19**: 11711; Thomson, **24**: 14851; Young, **26**: 16277; Gay, **10**: 6237; Akenside, **1**: 254; Collins, **7**: 3771; Chatterton, **6**: 3539; Gray, **11**: 6623; Johnson, **14**: 8283; Boswell, **4**: 2227; Burke, **5**: 2779; Gibbon, **11**: 6271; Goldsmith, **11**: 6501; Cowper, **7**: 4107; Crabbe, **7**: 4117; Blake, **4**: 2041; Burns, **5**: 2833; Wordsworth, **26**: 16193; Coleridge, **7**: 3843; Lamb, **15**: 8817; Scott, **22**: 12995; Byron, **5**: 2935; Shelley, **22**: 13266 g; Keats, **14**: 8497; Southey, **23**: 13677; Landor, **15**: 8861; Campbell, **5**: 3159; Moore, **17**: 10271; Hunt, **13**: 7791; Peacock, **19**: 11223; Keble, **14**: 8513; Hood, **13**: 7589; Fitzgerald, **10**: 5797; E. B. Browning, **4**: 2523; Thackeray, **24**: 14663; Dickens, **8**: 4625; Clough, **6**: 3821; Patmore, **19**: 11179; C. G. Rossetti, **20**: 12397; D. G. Rossetti, **20**: 12411; Dobson, **8**: 4741; Thomson, **24**: 14865; De Quincey, **8**: 4555 v; Macaulay, **16**: 9381; Newman, **18**: 10597; Carlyle, **6**: 3231; Ruskin, **21**: 12509; Tennyson, **24**: 1581; R. Browning, **5**: 2557; Morris, **17**: 10337; Swinburne, **23**: 14289; Pater, **18**: 11157; Stevenson, **23**: 13927; Meredith, **16**: 9915.

78. ANGLO-SAXON LITERATURE

A knowledge of Anglo-Saxon literature is valuable to the student who would understand the subsequent progress of English literature from its remote beginnings. The student will read in translation some of the best that has been preserved and he will at the same time gain a clear conception of the life and outlook of the Anglo-Saxons from the time of the legendary Beowulf down to the reign of King Alfred.

Reading: Anglo-Saxon Literature, **1**: 552; Judith, **1**: 569; Cædmon, **1**: 572; Alcuin, **1**: 296; Bede, **1**: 572; King Alfred, **1**: 389; Anglo-Saxon Chronicle, **1**: 573; Beowulf, **1**: 558; The Fight at Maldon, **1**: 570; The Wanderer, **1**: 563; Deor's Lament, **1**: 561; The Sea-farer, **1**: 565; The Fortunes of Men, **1**: 567.

79. MEDIÆVAL ROMANCE

The dominant form of writing in the Middle Ages in Europe was the Romance. This course aims to give the student an appreciation of the contents and form of this characteristic type of literature, to acquaint him with its masterpieces in English, and to introduce him to the comparative study of a kind of writing that is found equally developed in France and Germany.

Reading: The Arthurian Legends, **2**: 886; Sir Thomas Malory, **16**: 9645; Legend of the Holy Grail, **13**: 7515; The Mabinogion, **15**: 9373.

80. ENGLISH LITERATURE BEFORE SHAKESPEARE

The beginnings of things are always interesting, and the early history of English literature is full of attraction and of fascination. The student will start with Anglo-Saxon before it can be called English at all, and will pass from the fragments that remain to the ballad and the romance of Mediæval England. He

will then briefly trace the development of the drama and the history of the English Bible. Then he will read Chaucer, the father of English poetry, and Spenser, the poet's poet, and on the basis of this study he will be ready to approach the greatest of all English writers, Shakespeare.

Reading: Anglo-Saxon Literature, 1: 543; The Arthurian Legends, 2: 886; Geoffrey of Monmouth, 2: 898; The Ballad, 3: 1305; The Folk-Song, 10: 5853; Sir Thomas Malory, 16: 9645; The Holy Grail, 13: 7515; The Mabinogion, 15: 9373; Celtic Literature, 6: 3403; Gesta Romanorum, 10: 6261; The Old Testament, 18: 10775; The New Testament, 17: 10565; Wyclif's Bible, 26: 16237; Chaucer, 6: 3551; Gower, 11: 6579; Dunbar, 8: 5064; Sir Thomas More, 17: 10295; Wyatt, 26: 16230; Sidney, 22: 13379.

81. THE AGE OF SHAKESPEARE

The Elizabethan period is perhaps the richest in English literature. It is called the Age of Shakespeare, and with him and his fellow-dramatists and poets this course is chiefly concerned. The attention of the student is also turned to the prose writers of the age who are beginning to experiment with the possibilities of this medium of expression.

Reading: Shakespeare, 22: 13219; Hakluyt, 11: 6807; Raleigh, 20: 12040 a; Bacon, 2: 1155; Peele, 19: 11258; Lodge, 15: 9139; Chapman, 6: 3523; Greene, 11: 6691; Marlowe, 16:9714; Dekker, 8:4521; Heywood, 12: 7345; Jonson, 14: 8341; Massinger, 16: 9797; Beaumont and Fletcher, 3: 1674; Ford, 10: 5889; Webster, 26: 15758; Holinshed, 12: 7445; Spenser, 23: 13751; Sidney, 22: 13385; Jonson, 14: 8341.

82. THE BEGINNINGS OF THE ENGLISH DRAMA

The remarkable development of the English drama in the age of Elizabeth is comparable only to the corresponding outburst of Athenian drama in the age of Pericles. In this course the student will study the chief contemporaries of Shakespeare as an introduction to the work of the greatest of the Elizabethans.

Reading: Peele, 19: 11258; Greene, 11: 6691; Marlowe, 16: 9714; Jonson, 14: 8341; Massinger, 16: 9797; Beaumont, 3: 1674; Ford, 10: 5889.

83. SHAKESPEARE

This course is planned to give the student an idea of the sources which the great English dramatist used and of his unsurpassed achievement on the stage. The reading involved, though it seems to take the student far afield, is necessary if one is to form a proper and well-founded estimate of the work of the greatest of English playwrights.

Reading: Shakespeare, 22: 13219; R. G. White: Bacon-Shakespeare Craze, 26: 15877; E. Dowden: The Humor of Shakespeare, 8: 4807; E. Dowden: Shakespeare's portraiture of women, 8: 4811; J. Weiss: The Court Fool, 26: 15777; F. von Schlegel: Of Romance (Spenser and Shakespeare), 21: 12915; Ben Jonson: On Shakespeare, 14: 8347; Ben Jonson: To the memory of my beloved master, William Shakespeare, 14: 8347; John Milton: On Shakespeare, 17: 10047; Goethe: Wilhelm Meister's Introduction to Shakespeare, 11: 6424; Goethe: Wilhelm Meister's Analysis of Hamlet, 11: 6427; F. Guizot: The Example of Shakespeare, 11: 6777; Sir Thomas North: Translation of 'Plutarch's Lives,' 19: 11605; R. Holinshed: Chronicles, 12: 7446.

84. THE AGE OF MILTON

This is the period of the waning of the Elizabethan outburst, of the ascendency of the Puritan, and the beginning of the age of great English prose. Its outstanding figure is Milton, writer of the great English epic on the Fall of Man; but there are numerous minor figures and other interests to make this a profitable period for the student. Milton's prose and minor poetry will receive consideration as well as 'Paradise Lost,' and then the student will proceed to the study of other writers of the day.

Reading: Milton, **17:** 10037; Drayton, **8:** 4877; Donne, **8:** 4771; Drummond of Hawthornden, **9:** 4913; Wither, **26:** 16123; Browne, **4:** 2511; Herrick, **12:** 7307; Herbert, **12:** 7252; Carew, **5:** 3221; Waller, **25:** 15555; Suckling, **23:** 14155; Cowley, **7:** 4089; Marvell, **16:** 9770; Vaughan, **25:** 15257; Hobbes, **12:** 7381; Burton, **5:** 2904; Walton, **25:** 15601; Browne, **4:** 2473; Fuller, **10:** 6129; Masques (E. Rhys), **16:** 9777; Taylor, **24:** 14551; Bunyan, **5:** 2747.

85. THE AGE OF DRYDEN AND POPE

The seventeenth and eighteenth centuries in English literature can almost be summarized in the work of Dryden and Pope, but there is a host of other writers almost as important and often quite as interesting. This is the age of keen wit and cutting satire. It is an age of fashion, elegance, and polish. The technique of English writing takes enormous strides forward. Satire reigns, with "occasional verse" in poetry. The Restoration Drama with its knowledge of the world shows us the very heart of a shallow age. The English novel suddenly establishes itself. Classics like 'Pilgrim's Progress' and 'Robinson Crusoe' make their appearance. The immortal 'Spectator' of Steele and Addison begins the long history of English journalism.

Reading: Bunyan, **5:** 2747; Butler, **5:** 2927; Evelyn, **9:** 5591; Marvell, **16:** 9770; Dryden, **8:** 4919; Locke, **15:** 9105; Pepys, **19:** 11283; Newton, **18:** 10619; Prior, **20:** 11837; Young, **26:** 16277; Gay, **10:** 6237; Pope, **19:** 11711; Thomson, **24:** 14851; Shenstone, **22:** 13307; Akenside, **1:** 253.

86. THE RESTORATION DRAMA

The student will follow in this course the main outlines of the development of English drama after the age of Shakespeare. Not all the dramatic writing of the eighteenth century belongs to the world's best literature, and the reading here recommended is intended to show the dramatists of the day at their best.

Reading: Congreve, **7:** 3945; Webster, **26:** 15758; Foote, **10:** 5878; Colman, **7:** 3901; Sheridan, **22:** 13317; Goldsmith, **11:** 6501.

87. NATURALISM: A PERIOD OF TRANSITION

After the arid prose of the eighteenth century and a surfeit of sophisticated town life, poets began to look to the simple pleasures of the country for solace and inspiration. They continued the stilted [illegible] form of the town poets but they began to infuse into their work some of the freshness [illegible] of the countryside and some of the simple delight in the beauty of nature which was to be the keynote of the early romantic poets such as Wordsworth.

Reading: Ramsay, **20:** 12061; Gray, **11:** 6623; Collins, **7:** 38[illegible]; Cowper, **7:** 4107; Macpherson, **18:** 10865; Chatterton, **6:** 3539; Crabbe, **7:** 4117; Bla[illegible]e, **4:** 2041; Burns, **5:** 2833.

88. THE ROMANTIC MOVEMENT

Not since the Elizabethan Age had there been such an outburst of po[illegible]etry as followed the publication of the 'Lyrical Ballads' in England. After the leth-argy of the prosaic eighteenth century came the renascence of English po[illegible]etry. Wordsworth showed the significance of nature and simple life; Coleridge re-discovered the supernatural; Shelley sought a high ideal; Keats found pleasu[illegible] in the sensuous beauty of life; and Byron used his facile pen to proclaim the charm of the greatness of Rome and of personal adventure.

Reading: Wordsworth, **26:** 16193; Coleridge, **7:** 3843; Shelley, **22:** 13266 g; Keats, **14:** 8497; Byron, **5:** 2935.

89. MAJOR POETS OF THE VICTORIAN ERA

The poetry of the Victorian era carries on the search for beauty and the belief in the significance of the experience of the individual soul which had characterized the Romantic Movement, but it also reflects in a striking way the new tendencies of the age — the increasing attention to social movements, the reconstruction of belief as a result of new scientific theory, and a new interest in

the psychology of individual experience. The student who wishes to see the culmination of the Romantic Movement or to understand the poetry of the present day will find such a course as this indispensable. It is also one of the most valuable in the expansion of the spiritual interests of the individual student.

Reading: E. B. Browning, **4:** 2523; Robert Browning, **5:** 2557; Tennyson, **24:** 14581; Arnold, **2:** 844; Meredith, **16:** 9915; D. G. Rossetti, **20:** 12411; Morris, **17:** 10337; Swinburne, **23:** 14289.

90. MINOR POETS OF THE VICTORIAN ERA

The fame of the greater Victorian poets and the large number of books coming from the presses have overshadowed many minor poets of unusual merit. Much sincere poetry, fine description, and genuine emotion are to be found in the less known lyrics of the last century, and many a poem of enduring worth.

Reading: Hood, **13:** 7589; Barnes, **3:** 1563; Macaulay, **16:** 9381; Newman, **18:** 10597; Praed **19:** 11757; Horne, **13:** 7641; Turner, **24:** 14638; Fitzgerald, **10:** 5797; Thackeray, **24:** 14663; Bailey, **2:** 1243; Clough, **6:** 3821; Kingsley, **14:** 8611; Locker-Lampson, **15:** 9111; Patmore, **19:** 11179; Dobell, **8:** 4733; C. G. Rossetti, **20:** 12397; Ingelow, **13:** 7968; Calverley, **5:** 3107; Earl of Lytton, **15:** 9348; Edwin Arnold, **2:** 819; Dodgson, **6:** 3307; Butler, **5:** 2934 a; Gilbert, **11:** 6333; Dobson, **8:** 4741; Symonds, **24:** 14337; Carpenter, **6:** 3306 a; Lang, **15:** 8880; Blind, **4:** 2075; Gosse, **11** 6565; Henley, **12:** 7236; Stevenson, **23:** 13927.

91. MAJOR PROSE WRITERS OF THE VICTORIAN ERA

The Victorian Era is an age of prophets in prose, of earnest scientific searchers after truth, of theologians eager for the light, of historians of unusual ability, and of delightful essayists. All phases of the manifold life of a complex age are reflected in its literature, and the student will find here reading that will give him food for solid thought for many an hour. The present condition of England cannot be understood without a knowledge of the great movements of the last century, all of which were reflected in the prose of the period.

Reading: Dickens, **8:** 4625; Thackeray, **24:** 14663; Carlyle, **6:** 3231; Ruskin, **21:** 12509; Macaulay, **16:** 9381; Arnold, **2:** 844; Newman, **18:** 10597; Stevenson, **23:** 13927.

92. THE DEVELOPMENT OF ENGLISH PROSE

This course groups those miscellaneous writers whose chief attainment consisted of perfecting English prose as an instrument of expression. The student will read selected authors from the time of Malory down to the period of Romanticism, and should supplement this course by a study of the development of the English essay.

Reading: Malory, **16:** 9645; Holinshed, **12:** 7445; New Testament, **17:** 10565; Raleigh, **20:** 12040 a; Selden, **22:** 13099; Fuller, **10:** 6129; Evelyn, **9:** 5591; Pepys, **19:** 11283; Hamilton, **12:** 6913; Arbuthnot, **2:** 722; Montagu, **17:** 10217; Chesterfield, **6:** 3625; Walpole, **25:** 15565; Burke, **5:** 2779; Gibbon, **11:** 6271; Boswell, **4:** 2227; Young, **26:** 16261.

93. THE DEVELOPMENT OF THE ENGLISH ESSAY

The purpose of this course is to trace in its broad outlines the history of the development of the English essay from the age of Elizabeth to that of Victoria. The student has thus the advantage of familiarizing himself with the growth of a definite form of prose writing from its earliest stages up to a state of excellence, variety, and polish.

Reading: Ascham, **2:** 916; Bacon, **2:** 1155; Burton, **5:** 2904; Drummond, **8:** 4913; Hobbes, **12:** 7381; Walton, **25:** 15601; Browne, **4:** 2473; Milton, **17:** 10037; Clarendon, **6:** 3737; Cowley, **7:** 4089; Defoe, **8:** 4479; Steele, **23:** 13875; Addison, **1:** 149; Berkeley, **3:** 1801; Chesterfield, **6:** 3625; Johnson, **14:** 8283; Barbauld, **3:** 1481; Bentham, **3:** 1773; Wollstonecraft, **26:** 16129.

94. THE ESSAY WRITERS OF THE NINETEENTH CENTURY

This course involves a detailed study of the modern English writers of the essay and of the technique of this literary form. It supplements the preceding historical sketch of the development of the English essay. The writers are, however, also to be studied for their content, since much of the best critical and philosophical writing of modern times has assumed this form of expression.

Reading: Lamb, **15:** 8817; Landor, **15:** 8861; Hazlitt, **12:** 7115; Hunt, **13:** 7791; de Quincey, **8:** 4555; Carlyle, **6:** 3231; Newman, **18:** 10597; Lewes, **15:** 9037; Buckle, **5:** 2673; Burton, **5:** 2883; Arnold, **2:** 844; Patmore, **19:** 11179; Bagehot, **2:** 1203; Harrison, **12:** 6975; Stephen, **23:** 13898 a; Baring-Gould, **3:** 1529; Hamerton, **11:** 6875; Lubbock, **15:** 9279; Green, **11:** 6683; Morley, **17:** 10323; Bryce, **5:** 2643; Besant, **3:** 1837; Pater, **18:** 11157; Symonds, **24:** 14337; Dowden, **8:** 4806; Lang, **15:** 8880; Balfour, **2:** 1283; Jefferies, **14:** 8215; Mallock, **16:** 9623; Stevenson, **23:** 13927; Birrell, **3:** 1898; Wilde, **26:** 15968 a; Le Gallienne, **15:** 8957; Chesterton, **6:** 3628 a.

95. THE ESSAY IN THE TWENTIETH CENTURY

This course is a continuation of the preceding. The student is required to study the lecture on "The Twentieth Century Essay" in The Student's Course (**30:** 549–558), and to do the reading recommended on page 553.

96. ENGLISH DISCOVERERS AND TRAVELERS

The Anglo-Saxons have always been an adventurous and a roving race. In this course the student will follow the early explorers of the New World and those who penetrated to the remoter parts of Africa and the East. He will also see Europe through the eyes of the experienced traveler, and will develop a taste for one of the most fascinating branches of writing — the descriptive sketch.

Reading: Mandeville, **16:** 9655; Raleigh, **20:** 12040 a; Hakluyt, **11:** 6807; Young, **26:** 16261; Borrow, **4:** 2175; Kinglake, **14:** 8599; Story, **23:** 14051; Ruskin, **21:** 12509; Burton, **5:** 2883; Baker, **2:** 1272; Wallace, **25:** 15517; Prime, **20:** 11820; Palgrave, **18:** 11001; Norton, **18:** 10707; Jackson, **13:** 8057; Ritchie, **20:** 12273; Hearn, **12:** 7131.

97. ENGLISH SCIENTISTS AND NATURALISTS

English prose is particularly fortunate in including scientific thinkers who write well. The purpose of this course is to familiarize the student with some of the chief names in the history of English science and to introduce him to some of the ideas which have been potent factors in the intellectual progress of the world.

Reading: Newton, **18:** 10619; White, **26:** 15867; Wilson, **26:** 16017; Darwin, **7:** 4385; Wallace, **25:** 15517; Ruskin, **21:** 12509; Tyndall, **25:** 15141; Spencer, **23:** 13707; Galton, **10:** 6174; Huxley, **13:** 7805; Buckland, **5:** 2661; Lubbock, **15:** 9279; Myers, **17:** 10511.

98. ENGLISH HISTORICAL WRITERS

The student who is interested in the history of England or in general historical writing will find this course particularly adapted to his tastes. After studying the accounts of the great Elizabethan voyagers, he will proceed to a survey of classical history in the works of Gibbon and Grote, and will then undertake a more extensive study of some of the greatest names among modern historical writers.

Reading: Hakluyt, **11:** 6807; Holinshed, **12:** 7445; Raleigh, **20:** 12040 a; Gibbon, **11:** 6271; Hallam, **11:** 6853; Grote, **11:** 6745; Carlyle, **6:** 3231; Macaulay, **16:** 9381; Kinglake, **14:** 8599; Gladstone, **11:** 6359; Froude, **10:** 6059; Buckle, **5:** 2673; Maine, **16:** 9605; Freeman, **10:** 5977; Smith, **22:** 13537; Stubbs, **23:** 14139; McCarthy, **16:** 9440; Green, **11:** 6663; Bryce, **5:** 2643; Lecky, **15:** 8928 f; Mahaffy, **16:** 9569; Symonds, **24:** 14337; Lockhart, **15:** 9125; Maurice, **16:** 9828; Bright, **4:** 2354; Ritchie, **20:** 12273; Moore, **17:** 10270; George, **10:** 6259.

99. ENGLISH PHILOSOPHERS

English prose has always had a liking for philosophy and some of its masters have been among the great thinkers of modern Europe. This course introduces the student to the foremost of English philosophical writers, but omits those whose interests are chiefly theological or controversial. The reading here required should be supplemented by corresponding courses in American, French, and German philosophy.

Reading: Taylor, **24**: 14551; Locke, **15**: 9105; Hume, **13**: 7777; Smith, **22**: 13519; Mill, **17**: 10007; Robertson, **20**: 12305; Spencer, **23**: 13707; Martineau, **16**: 9759; Carlyle, **6**: 3231.

100. THE BEGINNINGS OF THE ENGLISH NOVEL

Though the writing of fiction did not definitely assume the form of the novel until the time of Richardson, there are several writers whose work approximates this method of writing and who are important as preparing the way for the future development of the art of writing fiction.

Reading: More, **17**: 10295; Sidney, **22**: 13385; Bunyan, **5**: 2747; Defoe, **8**: 4479; Swift, **23**: 14259.

101. THE ENGLISH NOVEL IN THE EIGHTEENTH CENTURY

The chief prose form in which the English writers of the eighteenth century excelled was the novel. In this course the student becomes acquainted with the distinctive characteristics of this work and with the personalities of the most important writers. A knowledge of the eighteenth century novel is essential to an intelligent appreciation of the fiction of the Victorian Era.

Reading: Richardson, **20**: 12225; Fielding, **10**: 5693; Sterne, **23**: 13899; Smollett, **22**: 13575; Goldsmith, **11**: 6501.

102. THE ENGLISH NOVEL IN THE NINETEENTH CENTURY

This course continues the study of the development of the English novel after the eighteenth century. Most of the characteristics and tendencies of contemporary life are reflected in the fiction of the Victorian Era. A large amount of reading is required in this course.

Reading: Burney, **5**: 2817; Beckford, **3**: 1699; Austen, **2**: 1045; Morier, **17**: 10304; Peacock, **19**: 11223; Mitford, **17**: 10143; Hook, **13**: 7613; Marryat, **16**: 9737; Jerrold, **14**: 8257; Griffin, **11**: 6699; Bulwer-Lytton, **5**: 2697; Borrow, **4**: 2175; Beaconsfield, **3**: 1633; Ainsworth, **1**: 237; Fitzgerald, **10**: 5797; Gaskell, **10**: 6205; Thackeray, **24**: 14663; Dickens, **8**: 4625; Reade, **20**: 12103; Trollope, **25**: 15031; Brontë, **4**: 2381; Eliot, **9**: 5359; Hughes, **13**: 7695; Collins, **7**: 3879; Macdonald, **16**: 9455; Blackmore, **4**: 2011; Palgrave, **18**: 11001; Craik, **7**: 4123; Oliphant, **18**: 10819.

103. THE ENGLISH NOVEL IN THE TWENTIETH CENTURY

This course is similar in method and aim to that on the English novel in the nineteenth century. The student is required to study carefully the article, 'Fiction in the Twentieth Century' (**9**: 5686 a) and the lecture on 'Twentieth Century Fiction' (**30**: 521–548), and to do the following extensive reading in the authors of the period.

Reading: Meredith, **16**: 9915; Dodgson, **6**: 3307; du Maurier, **8**: 5041; Shorthouse, **22**: 13363; Braddon, **4**: 2279; Pater, **18**: 11157; de Morgan, **8**: 4534 a; Hardy, **12**: 6933; Ouida, **18**: 10885; Black, **4**: 1983; Russell, **21**: 12563; Norris, **18**: 10685; Ward, **25**: 15641; Caine, **5**: 3067; Conrad, **7**: 3956 a; Gissing, **11**: 6354 a; Maartens, **15**: 9357; Doyle, **8**: 4815; Woods, **26**: 16153; Barrie, **3**: 1571; Quiller-Couch, **20**: 11947; Kipling, **14**: 8633; Wells, **26**: 15789 a; Bennett, **3**: 1772 a; Galsworthy, **10**: 6173 a.

104. MODERN ENGLISH POETRY

This course is a continuation of those on Victorian poetry. The student should read carefully the article on 'Poetry of the Twentieth Century' (**19:** 11700 a) and study the lecture on 'Twentieth Century Poetry' (**30:** 559–574).

Reading: Bridges, **4:** 2348; Watson, **26:** 15705; Robinson, **20:** 12315; Thompson, **24:** 14850 a; Kipling, **14:** 8633; Chesterton, **6:** 3628 a; Masefield, **16:** 9777; Gibson, **11:** 6332 a; Noyes, **18:** 10732 a.

105. MODERN ENGLISH DRAMA

This course continues the readings in the Restoration Drama and introduces the student to some of the leading figures in the English drama of the nineteenth century and the present day.

Reading: Taylor, **24:** 14539; Wilde, **26:** 15968 a; Shaw, **22:** 13265 d; Phillips, **19:** 11408 k.

106. ENGLISH LITERARY CRITICISM

One of the chief divisions of English prose consists of criticism. Even the poets have used verse to express their theories of literature. The reader will begin with early examples of English literary criticism and follow its historical development down to the present day. Many of the ideas that will be considered apply as much to any other literature as they do to English, and one of the student's aims should be to organize his ideas on literature in general, while at the same time acquiring a knowledge of the outlines of English literary criticism.

Reading: Pope, **19:** 11711; Arnold, **2:** 844; Pater, **18:** 11157; Carlyle, **6:** 3231; Balfour, **2:** 1283; Harrison, **12:** 6975; Birrell, **3:** 1898; Bagehot, **2:** 1203; Dowden, **8:** 4806; Green, **11:** 6683.

107. MODERN REALISTIC FICTION IN ENGLISH

This course emphasizes one phase of the history and technique of the novel. The student may pursue this study and reading independently or in conjunction with other related courses on the history of fiction.

Reading: Eliot, **9:** 5358 a; Hardy, **12:** 6933; Ward, **25:** 15641; Howells, **13:** 7653; Meredith, **16:** 9920 a; Tolstoy, **25:** 14985; Zola, **26:** 16283; Frenssen, **10:** 6010 a; Barrie, **3:** 1571; Fogazzaro, **10:** 5852 a.

108. THE SHORT STORY IN ENGLAND AND AMERICA

This course is planned to give the student a general idea of the course of historical and technical development through which the short story has passed. It provides a sound and broad basis for the judgment and appreciation of the modern magazine short story, and is an essential part of the equipment of anyone who intends to write this form of fiction.

Reading: Dickens, **8:** 4625; Bret Harte, **12:** 6985; Henry James, **13:** 8071; Page, **18:** 10937; Cable, **5:** 3017; Stockton, **23:** 13991; Wilkins, **26:** 15983; Hardy, **12:** 6933; Doyle, **8:** 4815; Stevenson, **23:** 13927; Kipling, **14:** 8633; Irving, **13:** 7991 b; Hawthorne, **12:** 7053; Cooper, **7:** 3985; Poe, **19:** 11651.

109. CELTIC LITERATURE

The literature of the Celts has in it much to interest the modern reader. Those who are interested in the remote, in folk-lore and legend, will find it a fascinating study. Much of modern literature has been a direct outgrowth from this earlier writing. In order to obtain perspective as well as detail the student will read the following:

Reading: Myths and Folk-lore of the Aryan Peoples, **17:** 10522; Celtic Literature, **6:** 3403; The Mabinogion, **15:** 9373; Ossian and Ossianic Poetry, **18:** 10865; The Irish Literary Renascence, **13:** 7990 r.

110. THE POETS OF SCOTLAND

The land of Scott and Burns has been prolific in writers of all sorts. This course will give the student a survey of Scotch poetry from mediæval times down to the

notable poets of recent years. As an introduction the student will read the exposition of Scottish literature by the British authorities, William Sharp and Ernest Rhys (6: 3427) and will then proceed to a more detailed consideration of individual writers.

Reading: Dunbar, 8: 5064; R. Aytoun, 2: 1106; Ramsay, 20: 12061; Burns, 5: 2833; Baillie, 2: 1253; Lady Nairne, 17: 10543; Hogg, 12: 7403; Motherwell, 17: 10365; W. E. Aytoun, 2: 1109; Thomson, 24: 14865.

111. THE PROSE WRITERS OF SCOTLAND

Scotland numbers among its writers some of the foremost writers of prose and some keen critics and philosophical writers of prose who are of interest to a modern reader. The student will first consider the early Celtic literature of Scotland (6: 3427) as a background, and will then study the lives and writings of more modern authors.

Reading: Scott, 22: 12995; Carlyle, 6: 3231; Ferrier, 9: 5649; Wilson, 26: 16032; Brown, 4: 2437; Macleod, 16: 9495; Cupples, 7: 4208; Watson, 26: 15692; Drummond, 8: 4897; Crockett, 7: 4181 b; Barrie, 3: 1871.

112. AN INTRODUCTION TO IRISH PROSE LITERATURE

The contribution of the Irish to English literature, though not as extensive as that of the Scotch, is nevertheless of interest and importance from the point of view of both student and general reader. This course gives a general view of the more important names in Irish prose literature.

Reading: Grattan, 11: 6615; Edgeworth, 9: 5151; Croly, 7: 4197; J. & M. Banim, 3: 1458; Lever, 15: 9025; Tyndale, 25: 15141; Moore, 17: 10270; Synge, 24: 14368 a.

113. AN INTRODUCTION TO IRISH POETRY

The Irish have always been an imaginative and humorous people. These two characteristics are well illustrated in their poetry, to which the student is introduced in this course. After a study of the writings of the earlier poets he will bring his survey down to the present by a consideration of the recent Irish literary renascence and Yeats, one of its chief exponents.

Reading: Moore, 17: 10271; Maginn, 16: 9564; Lover, 15: 9216; Mangan, 16: 9664; O'Mahony (Father Prout), 18: 10845; Allingham, 1: 428; O'Brien, 18: 10733; O'Reilly, 18: 10857; Barlow, 3: 1543; Yeats, 26: 16260 a.

114. THE IRISH LITERARY RENASCENCE

One of the most significant and interesting of modern literary phenomena is the revival of writing in Ireland. The romance, the dramatic inspiration, and the poetry produced by this movement are all worthy of the study of the modern reader not only for their historic interest but because of their intrinsic value as a revelation of the spirit of a race.

Reading: The Irish literary renascence, 13: 7990 r; Yeats, 26: 16260 a; Synge, 24: 14368 a.

LITERATURE OF THE BRITISH COLONIES

115. THE LITERATURE OF CANADA

Canada, in spite of her comparatively restricted area of population, has produced no mean body of literature already. In humor, fiction, and oratory, as well as in poetry, her contribution to the literature of the world is worthy of study.

Reading: Haliburton, 11: 6848; Howe, 13: 7644 a; Frechette, 10: 5964; Laurier, 15: 8928 f; Allen, 1: 399; Drummond, 8: 4918 a; Roberts, 20: 12295; Carmen, 6: 3302; Parker, 18: 11047; Macphail, 16: 9514 a; Wood, 26: 16144 a; Lampman, 15: 8660 a; Leacock, 15: 8928 q.

116. THE LITERATURE OF INDIA

With the conferring of the Nobel Prize upon Sir Rabindranath Tagore, the attention of the world has been turned to the literature of a land long associated with the name of Kipling. The student in this course will become familiar with the great writings, ancient and modern, that have come from India.

Reading: Indian Literature, **13**: 7905; The Vedas and their Theology, **8**: 4866; Pilpay, **19**: 11437; Indian Epigrams, **27**: 16989; Kalidasa, **14**: 8455; Jayadeva, **14**: 8208; Baber, **2**: 1141; Toru Dutt, **8**: 5075; Kipling, **14**: 8633; Tagore, **24**: 14388 a.

117. THE LITERATURE OF SOUTH AFRICA AND AUSTRALIA

These outposts of the British Empire have contributed their literary contingent to the ranks of the great army of writers in the English language. A study of what they have done will complete the circle of the reader's knowledge of the best literature of the whole world.

Reading: (Africa) Schreiner, **21**: 12957; (Australia) Clarke, **6**: 3745.

AMERICAN LITERATURE

(Read **30**: 443–520)

118. THE LITERARY INHERITANCE OF AMERICA

This introductory course is planned to show the student the great English literary influences that were at work on American literature before it became independent, and to introduce the reader to the chief religious writers whose influence was felt throughout the English-speaking world on both sides of the Atlantic.

Reading: After a consideration of the English Bible, **18**: 10775 and **17**: 10565, and Shakespeare, **22**: 13167, the student will devote some attention to Milton, the great poet of Puritanism, **17**: 10037 and to Bunyan, the herald of a simpler and more evangelical theology, **5**: 2747.

119. EARLY AMERICAN LITERATURE

This course traces the beginnings of Colonial literature in America and shows how there gradually emerged a literature that was American in inspiration and style. The early colonists, the divines, poets, and political writers will be briefly considered, and the way prepared by a study of the Revolutionary writers for a further study of the great names in American literature.

Reading: "Early American Literature," **30**: 443–455; Edwards, **9**: 5175; Woolman, **26**: 16164 a; Franklin, **10**: 5925; Jefferson, **14**: 8229; Barlow, **3**: 1557; Brown, **4**: 2425.

120. THE KNICKERBOCKER SCHOOL

The student is introduced in this course to the great American writers who centre in New York and who are important in the distinctive development of American prose and poetry.

Reading: The work required in this course consists of a careful study of the lecture on "The Early New Yorkers," **30**: 456–469, and of the reading recommended, **30**: 470.

121. THE NEW ENGLAND SCHOOL

This course will acquaint the student with the personalities and ideas of the remarkable group of writers who belong to the neighborhood of Boston and who are responsible for a sort of Renaissance in American letters. The student will come in contact with New England Transcendentalism, with a new view of nature, and with one of the greatest of American philosophers — Emerson. He will also study the foremost of American poets, besides reading extensively among the minor writers.

Reading: The work required in this course consists of a careful study of the lecture on "The New England Group," **30**: 471–485 and of the reading recommended, **30**: 485–6.

122. THE LITERATURE OF THE SOUTH AND WEST

It is natural that in so large a country as the United States there should be a certain development of regional literature. This course introduces the student to the chief writers of the South, among whom Poe is notable for his pioneer work in short story writing, and of the great West, with its picturesque figures of plain and mountain and coast.

Reading: "The South and West," **30:** 487–503; Washington, **26:** 15655; Henry, **12:** 7241; Jefferson, **14:** 8229; Madison, **16:** 9531; Simms, **22:** 13445; Poe, **19:** 11651; Clay, **6:** 3761; Hayne, **12:** 7110; Timrod, **24:** 14961; Johnston, **14:** 8317; Cable, **5:** 3017; Harris, **12:** 6961; Allen, **1:** 409; Page, **18:** 10937; Murfree (pseud. Craddock), **17:** 10453; King, **14:** 8573; Smith, **22:** 13536 a; Lincoln, **15:** 9059; Harte, **12:** 6985; Clemens (Mark Twain), **6:** 3787; Miller, **17:** 10027; Eggleston, **9:** 5215; Hay, **12:** 7097; Field, **9:** 5687; Riley, **20:** 12265; Fuller, **10:** 6101; Garland, **10:** 6195.

123. READINGS IN AMERICAN POETRY

The purpose of this course is four-fold: to consider some of the major poets who escape or defy classification into well-defined groups; second, to familiarize the student with the numerous minor poets who have been somewhat overshadowed by the greater American poets; third, to call his attention to new tendencies in poetry; and lastly to have him read some of the verse that has been inspired by various phases of the war.

Reading: Barlow, **3:** 1557; Dana, Sr., **7:** 4285; Willis, **26:** 16001; Poe, **19:** 11651; Holland, **12:** 7451; Whitman, **26:** 15885; Brownell, **4:** 2519; Read, **20:** 12094; Stoddard, **23:** 14013; Boker, **4:** 2163; Taylor, **24:** 14518; Timrod, **24:** 14961; Hayne, **12:** 7110; Jackson, **13:** 8057; Stedman, **23:** 13857; Spofford, **23:** 13805; Winter, **26:** 16061; Thaxter, **24:** 14760; Howells, **13:** 7653; Hay, **12:** 7097; Harte, **12:** 6985; Sill, **22:** 13439; Miller, **17:** 10027; Lanier, **15:** 8891; Gilder, **11:** 6347; Riley, **20:** 12265; Field, **9:** 5687; van Dyke, **25:** 15237; Thomas, **24:** 14845; Bunner, **5:** 2731; Woodberry, **26:** 16145; Cawein, **6:** 3370 a; Robinson, **20:** 12319 a; Moody, **17:** 10269 b; War poems, **27:** 17027.

124. THE AMERICAN NOVEL AND SHORT STORY

This course has the two-fold purpose of introducing the student to the chief masters of narrative art in America, first in the novel and then in the short story. The chronological method will be followed as a basis for the development of critical ideas with regard to subject-matter and form and a clearer conception of the relationship and difference between these two forms of narrative art.

Reading: Brown, **4:** 2425; Paulding, **19:** 11195; Irving, **13:** 7991 b; Cooper, **7:** 3985; Slosson, **22:** 13487; Hawthorne, **12:** 7053; Simms, **22:** 13445; Poe, **19:** 11651; Stowe, **23:** 14067; Judd, **14:** 8399; Melville, **16:** 9867; Dana, Jr., **7:** 4302; Johnston, **14:** 8317; Hale, **11:** 6821; Stoddard, **23:** 14013; Cooke, **7:** 3973; Wallace, **25:** 15531; Winthrop, **26:** 16075; Mitchell, **17:** 10123; Dodge, **8:** 4757; Alcott, **1:** 283; Stockton, **23:** 13991; Spofford, **23:** 13805; Smith, **22:** 13536 a; James, **13:** 8071; Cable, **5:** 3017; Ward, **25:** 15623; Hawthorne, **12:** 7041; Hardy, **12:** 6925; Woolson, **26:** 16165; Harris, **12:** 6961; Burnett, **5:** 2809; Jewett, **14:** 8269; Janvier, **13:** 8117; Allen, **1:** 409; Murfree, **17:** 10453; Crawford, **7:** 4151; Bunner, **5:** 2731; Stuart, **23:** 14119; Frederic, **10:** 5971; Fuller, **10:** 6101; Wharton, **26:** 15819; Thanet, **24:** 14733; Garland, **10:** 6195; Wister, **26:** 16101; Wilkins, **26:** 15983; Wharton, **26:** 15818 a; Porter, **19:** 11756 a; Dunne, **8:** 5068 a; Tarkington, **24:** 14468 a; Norris, **18:** 10684 a; Churchill, **6:** 3664 a; London, **15:** 9142 a.

125. AMERICAN SCIENTISTS AND NATURALISTS

The contribution which America has made to the literature of science is extensive and interesting. For the sake of comparison and background the student will

begin the course by a glance at the writings of some of the greatest modern English scientists, and will then proceed to a more detailed study of the American writers on science, travel, and exploration.

Reading: (English) Darwin, **7:** 4385; Wallace, **25:** 15517; Spencer, **23:** 13707; Tyndall, **25:** 15141; Huxley, **13:** 7805. (American) Audubon, **2:** 956; Agassiz, **1:** 211; Prime, **20:** 11820; Norton, **18:** 10707; Stillman, **23:** 13977; Muir, **17:** 10405; Burroughs, **5:** 2867; Hearn, **12:** 7131.

126. AMERICAN ORATORY

There is both a historical interest and a personal appeal about oratory, especially in America where so much of the best public speaking has been intimately connected with the development of the life of the nation. In this course the attention of the student is called to some of the outstanding examples of the best in American oratory.

Reading: Washington, **26:** 15665; Henry, **12:** 7241; Hamilton, **12:** 6891; Calhoun, **5:** 3087; Clay, **6:** 3761; Webster, **26:** 15725; Everett, **9:** 5605; Choate, **6:** 3649; Lincoln, **15:** 9059; Sumner, **23:** 14221; Ingersoll, **13:** 7990 a; Roosevelt, **20:** 12384.

127. AMERICAN PHILOSOPHY AND THEOLOGY

This course familiarizes the student with some of the early religious writers of America, proceeds with a careful study of New England Transcendentalists, and concludes with a consideration of the more important preachers, teachers, and philosophers of modern times in America.

Reading: Edwards, **9:** 5175; Franklin, **10:** 5925; Emerson, **9:** 5421; Fuller, **10:** 6119; Beecher, **3:** 1713; Brooks, **4:** 2417; James, **13:** 8109 k.

128. AMERICAN HISTORY AND ECONOMICS

Among the most notable historians of the modern world are the Americans. This course introduces the student to the most important writers on history and economics and helps to give him a background for much of the prose and poetry that this continent has produced. He will also find here abundant material on selected phases of European history.

Reading: Franklin, **10:** 5925; Woolman, **26:** 16164 a; Paine, **18:** 10975; Jefferson, **14:** 8229; A. Adams, **1:** 84; Madison, **16:** 9531; J. Q. Adams, **1:** 135; Channing, **6:** 3513; Prescott, **19:** 11767; Palfrey, **18:** 10988; Bancroft, **3:** 1433; Hildreth, **12:** 7371; Fuller, **10:** 6119; Greeley, **11:** 6653; Motley, **17:** 10373; Grant, **11:** 6593; Parton, **18:** 11123; Parkman, **18:** 11087; Schurz, **21:** 12974; Tyler, **25:** 15131; H. Adams, **1:** 110; Hay, **12:** 7097; Mahan, **16:** 9580; Snider, **22:** 13601; Holst, **12:** 7496; Fiske, **10:** 5777; Rhodes, **20:** 12206; McMaster, **16:** 9503; Page, **18:** 10937; King, **14:** 8573; Roosevelt, **20:** 12384.

129. AMERICAN HUMOR

This course introduces the student to the writings of the two great American writers whose work has been predominantly humorous in character. The student will thus be enabled to form his own conception of the characteristics of American humorists in addition to filling out his knowledge of the scope of his country's literature.

Reading: Clemens (Mark Twain), **6:** 3787; Browne (Artemus Ward), **4:** 2461. For the sake of comparative study the reader's attention is also called to Haliburton, **11:** 6848; Leacock, **15:** 8928 q.

130. AMERICAN ESSAYS

The essay has been intimately associated with the development of periodical literature. In America, particularly, it has been a favorite form of expression. This course is planned to introduce the student to an unusually large number of writers who deserve his attention in a study of the development of prose form in America. It is suggested that, in connection with the extensive reading required in this course, the student proceed slowly and take the time to do some writing himself as subjects may suggest themselves in his reading.

Reading: Franklin, 10: 5925; Wirt, 26: 16090; Bushnell, 5: 2909; Emerson, 9: 5421; Phillips, 19: 11409; Beecher, 3: 1713; Dwight, 8: 5084; Weiss, 26: 15769; Whipple, 26: 15839; R. G. White, 26: 15876; Mitchell, 17: 10110; Wasson, 26: 15683; Higginson, 12: 7351; Curtis, 7: 4221; Warner, 26: 15664 a; Godkin, 11: 6373; A. D. White, 26: 15851; Mulford, 17: 10415; Eliot, 9: 5358 a; Brooke, 4: 2417; Alden, 1: 304; Winter, 26: 16061; Eggleston, 9: 5215; George, 10: 6260 a; James, 13: 8109 k; Mabie, 15: 9372 a; Matthews, 16: 9802 a; van Dyke, 25: 15237; Wilson, 26: 16047.

131. CONTEMPORARY WRITERS

The contribution which the contemporary writers of America are making to modern literature cannot be neglected by any student who wishes to be familiar with the achievement of his own country or who wishes to understand the general movement of modern world literature.

Reading: Muir, 17: 10405; Winter, 26: 16061; Burroughs, 5: 2867; Howells, 13: 7653; William James, 13: 8109 k; Henry James, 13: 8071; Riley, 20: 12265; Porter (O. Henry), 19: 11756; a Eliot, 9: 5358 a; Roosevelt, 20: 12384; Wilson, 26: 16047; Tarkington, 24: 14468 a; Dunne, 8: 5968 a.

GENERAL LITERATURE

132. THE STUDY OF LITERATURE

To get the most out of his reading, especially if it is to be on an extensive scale, the student should have some idea of the aims and functions of literature. He should realize that the student must be more systematic than the "general reader," and he should reflect upon what he has read to the end that he may form his own definite personal attitude to literature and what it stands for. This course is intended to suggest some of the points of view and some of the methods that he may find profitable.

Reading: Balfour, 2: 1289; Harrison, 12: 6975; Birrell, 3: 1908; Godkin, 11: 6373; Schopenhauer, 21: 12944; Arnold, 2: 855; Bagehot, 2: 1213; Brandes, 4: 2306; Green, 11: 6685; de Staël, 23: 13828; Sumner, 23: 14233; Vogüé, 25: 15445; Voltaire, 25: 15471.

133. MASTERPIECES OF THE WORLD'S LITERATURE

This course is designed with two purposes: first, to provide an introduction to the classics of the world which everybody should know; and secondly, to give a broad foundation in general culture which will serve as a basis for subsequent reading. In this course the student becomes familiar with the highest literary achievements of many countries and many ages. He touches the things that the world will not let die. He reaches the sources of what Matthew Arnold calls "sweetness and light" — the springs of true culture.

Reading: Plato, 19: 11519; Aristotle, 2: 788; Dante, 7: 4315; Boccaccio, 4: 2089; Cervantes, 6: 3451; Shakespeare, 22: 13167; Goethe, 11: 6385; The Old Testament, 18: 10775; The New Testament, 17: 10565; Arabian Nights, 1: 622.

134. PRIMITIVE AND ANCIENT LITERATURE

In the modern world of novels and periodicals the reader sometimes forgets that good stories have lived through the centuries since the world was young. In distant China, in mysterious India, in the remote corners of the Mediterranean, and in the uttermost parts of the earth have been preserved the stories that were told when the world was young. The quaint simplicity, the naïve technique, the fundamental human nature of these stories can be appreciated only by reading the original texts in translation. They serve as an antidote to modern oversophistication and they become a source of permanent delight.

Reading: Egyptian Literature, 9: 5225; The Accadian-Babylonian and Assyrian Literature, 1: 47; The Literature of the Euphrates Valley, 1: 57; Tahitian Literature, 24: 14389; Myths and Folk-Lore of the Aryan Peoples, 17: 10522; Japanese Literature, 14: 8145; The Folk-Song, 10: 5853; The Ballad, 3: 1305.

135. A STUDY OF THE EPIC

What is an epic? How does it differ from other poetry? What are the great epics? These are some of the questions the student will answer fully after the reading of this course. Hector and Achilles and Ulysses will be his companions at the Siege of Troy; Æneas will show him how the Roman Empire had its small beginning; and Beowulf will take him through the mazes of the adventurous North. To the student interested in comparative literature and in a broad view of world literature, this course is indispensable.

Reading: Homer, **13:** 7551; Virgil, **25:** 15413; Tasso, **24:** 14469; Dante, **7:** 4315; Anglo-Saxon Literature, **1:** 543; Milton, **17:** 10037.

136. AN INTRODUCTION TO LYRICAL POETRY

The perfection of literary expression has been reached in the lyric. On this delicate instrument have all the poets played, and their inspiration has ranged from the idle feeling of an empty hour to the deepest emotions of the human spirit. Literature is here nearest to music. Many poems, such as the early ballads, were even intended to be sung. Elizabethan England was so full of poets that it was called "a nest of singing-birds." For variety of subject-matter and for flexibility of form the lyric is unsurpassed, and the student may profitably study both of these aspects.

Reading: Sappho, **21:** 12817; Theocritus, **24:** 14769; Bion, **3:** 1893; Moschus, **17:** 10360; Indian Literature, **13:** 7905; Petrarch, **19:** 11357; Michel Angelo, **16:** 9977, Ronsard, **20:** 12373; Sidney, **22:** 13385; Shakespeare, **22:** 13167.

137. MASTERPIECES OF THE WORLD'S DRAMA

Great civilizations have always produced great dramas. This course is intended to give an introduction to the study of dramatic masterpieces and a brief survey of the greatest masters of the drama from the time of the Greeks to the present day. It forms a dramatic reading course in itself, but it is also planned to be an introduction to the specific drama courses of the different countries, and to prepare the student for a study of modern dramatic composition.

Reading: Æschylus, **1:** 184; Sophocles, **23:** 13647; Euripides, **9:** 5569; Aristophanes, **2:** 759; Plautus, **19:** 11601; Terence, **24:** 14643; Molière, **17:** 10153; Racine, **20:** 12027; Corneille, **7:** 4065; Marlowe, **16:** 9714; Shakespeare, **22:** 13167; Ben Jonson, **14:** 8341; Goethe, **11:** 6385.

138. GREAT POEMS OF THE WORLD

The great poems that have been regarded as classics are worthy of study apart from the minor literature with which they are surrounded historically. This course aims to familiarize the reader with the world's greatest poems of all ages and countries. It selects only those with which every cultured man or woman should be familiar. George Eliot once said that the fundamental motives of enduring literature were "hunger and labor, seed-time and harvest, love and death." The student will find in these poems the proof of this thesis as well as a portion of the literary heritage of the ages which he cannot afford to neglect.

Reading: The Iliad and the Odyssey, **13:** 7551; Dante's Divine Comedy, **7:** 4315; Tasso's Jerusalem Delivered, **24:** 14469; The Cid, **6:** 3725; Milton's Paradise Lost, **17:** 10064; Goethe's Faust, **11:** 6385; Tennyson's In Memoriam, **24:** 14581.

139. INTRODUCTION TO THE HISTORY OF FICTION

This course is planned to introduce the reader to the world's greatest stories. It is essentially an introductory course and is not intended to be exhaustive. As a beginning he will read examples of early tales and mediæval romance. The landmarks in the history of fiction are then indicated, and the student's own taste will decide to which of the other courses on fiction he will proceed after completing this introduction.

Reading: Egyptian Literature, **9:** 5225; Japanese Literature, **14:** 8145; Æsop, **1:** 201; Pilpay, **19:** 11437; Boccaccio, **4:** 2089; Chaucer, **6:** 3551; Rabelais, **20:** 12001;

Le Sage, 15: 8984; Arthurian Legends, 2: 886; Aucassin and Nicolette, 2: 943; The Ballad, 3: 1305; Sidney, 22: 13385; Spenser, 23: 13751; Lodge, 15: 9139; Bunyan, 5: 2747; Richardson, 20: 12225; Fielding, 10: 5693; Rousseau, 21: 12435; Scott, 22: 12995; Dickens, 8: 4625; Thackeray, 24: 14463; Dumas père, 8: 4957; Maupassant, 16: 9803 d; Zola, 26: 16283; France, 10: 5909.

140. INTRODUCTION TO CRITICAL THEORY

To read intelligently and in such a way as to develop his power of judgment and of critical appreciation, the student must do two things: (1) he must become familiar with the masterpieces of the world's literature, so that his taste is educated by association with the best that has been felt, thought, and written; (2) he must develop a theory of criticism which will enable him to estimate the value of a work, to place it historically, and to discuss it intelligently from the point of view of technique. This course is planned to introduce him to some of the general phases of literary criticism.

Reading: Aristotle, 2: 788; Horace, 13: 7619; Boileau, 4: 2141; Pope, 19: 11711; Voltaire, 25: 15449; Schopenhauer, 21: 12923; Arnold, 2: 844; Brandes, 4: 2299.

141. CONTINENTAL LITERARY CRITICISM

Some of the world's greatest literary critics are to be found in France and Germany. No student of literary criticism can afford to neglect this phase of comparative literature. The purpose of this course is to give the student a general idea of the masters of modern European literary theory.

Reading: Boileau, 4: 2141; Voltaire, 25: 15471; Schopenhauer, 21: 12944; Brandes 4: 2306; de Staël, 23: 13823; Vogüé, 25: 15439; Sainte-Beuve, 21: 12659; Taine, 24: 14399; Brunetière, 5: 2603.

142. THE LITERARY ESSAY

The essay is one of the most charming forms of prose literature, with a long and honorable history behind it, and a future which depends upon the vision and the taste of the age. The student will find here much to interest him, whether he approaches with the dominant point of view of a literary historian, or whether he seeks merely for food for thought pleasantly set before him to satisfy the meditation of an idle hour. The reading may be taken up in any order. For convenience the division by countries has been followed, as a classification by subjects is almost impossible owing to the richness of the field.

Reading: The student will read the references given in the following courses: 37. French essays; 93. The Development of the English Essay; 94. Essay writers of the nineteenth century; 95. The essay in the Twentieth Century; 130. American Essays.

143. THE MODERN DRAMA

No phase of modern literature is so closely connected with the life of the people as the drama is. Whether its aim be merely to amuse or whether its function be also to instruct, it is today one of the most popular of literary forms and one that is showing the greatest vitality and growth. The student of modern drama and the lover of the theatre will find in this course the material for a deeper enjoyment and a more thorough understanding of the drama of today. He will also be able to appreciate the various tendencies of writers in the different European countries and will have a sound basis for his personal tastes or for constructive criticism.

Reading: In addition to a careful study of 'The Drama of the Twentieth Century,' 8: 4864 a, and the 'Twentieth Century Drama,' 30: 575–592, the student will read the following dramatists: Goethe, 11: 6385; Oehlenschläger, 18: 10745; Grillparzer, 11: 6714; Delavigne, 8: 4528; Hertz, 12: 7317; Pushkin, 20: 11904; Hugo, 13: 7709; Slowacki, 22: 13508; Gogol, 11: 6455; Augier, 2: 998; Dumas, fils, 8: 5001; Ibsen,

13: 7839; Sardou, 21: 12836 a; Pailleron, 18: 10961; Strindberg, 23: 14118 a; Wilde, 26: 15968 a; Shaw, 22: 13265 a; Brieux, 4: 2350; Hauptmann, 12: 7025; Schnitzler, 21: 12922 a; Galsworthy, 10: 6173 a; Rostand, 20: 12434 a; Phillips, 19: 11408 k; Hofmannsthal, 12: 7402 a.

144. FABLES

All over the world one of the earliest forms of teaching has been the Fable. To the student of primitive literature, psychology, ethnology, or children's literature, such as a course as this serves as a brief introduction to an extensive, complicated, and fascinating subject.

Reading: Æsop, 1: 201; Babrius, 2: 1148; Pilpay, 19: 11437; La Fontaine, 14: 8779; Müller, 17: 10425.

145. LETTERS AND MEMOIRS

Letter-writing has been called a lost art, but there is still a perennial fascination which the record of other times holds for those who are now living. This course has a two-fold aim: (1) To show the reader the charm and interest of the world's great letter-writers, with their individuality of expression, and their personal sidelights on great events or intimate scenes. (2) To lead the student to an appreciation of the broader fields of biography and memoirs which show history in the making or are the record of the development of the individual soul — the only thing that Browning considered worth while.

Reading: Cicero, 6: 3675; Plutarch, 19: 11601; Alciphron, 1: 276; Abélard, 1: 13; Baber, 2: 1141; Erasmus, 9: 5509; Luther, 15: 9319; Cellini, 6: 3371; Vasari, 25: 15248; Bacon, 2: 1155; Selden, 22: 13099; Browne, 4: 2473; Fuller, 10: 6129; Evelyn, 9: 5591; De Sévigné, 22: 13153; Pepys, 19: 11283; Newton, 18: 10619; Hamilton, 12: 6913; Addison, 1: 149; Montagu, 17: 10217; Chesterfield, 6: 3625; Voltaire, 25: 15447; du Deffand, 7: 4471; Franklin, 10: 5925; Goldoni, 11: 6475; Wilhelmine von Bayreuth, 26: 15969; Johnson, 14: 8283; Walpole, 25: 15565; Foote, 10: 5878; Casanova, 6: 3321; Boswell, 4: 2227; Young, 26: 16261; Jefferson, 14: 8229; A. Adams, 1: 84; Bentham, 3: 1773; Mirabeau, 17: 10077; J. Q. Adams, 1: 135; Beethoven, 3: 1749; Eichendorff, 9: 5345; Pellico, 19: 11263; Lockhart, 15: 9125; d'Azeglio, 2: 1129; Newman, 18: 10597; Quinet, 20: 11961; Berlioz, 3: 1809; O'Mahony, 18: 10845; Sand, 21: 12759; Maurice, 16: 9828; de Guérin, 11: 6761; Darwin, 7: 4385; Mendelssohn, 16: 9886; Fuller, 10: 6119; Bismarck, 4: 1929; Craven, 7: 4139; Amiel, 1: 479; de Goncourt, 11: 6549; Grant, 11: 6593; Parton, 18: 11123; Renan, 20: 12149; Sarcey, 21: 12825; Ritchie, 20: 12273; Moore, 17: 10270.

146. HYMNS AND RELIGIOUS POETRY

Much of the finest and loftiest poetry has been inspired by religious emotion. This branch of literature is too often neglected because it is scattered and not easily available. The purpose of this course is two-fold: (1) to bring before him the masterpieces of modern hymnology which are sung in every church or known in every home; (2) to introduce him to the great poems of consolation and the great English elegies which have sustained and comforted thousands.

Reading: Alcuin, 1: 296; Saint Victor, 21: 12727; St. Francis d'Assisi, 10: 5919 l; Bernard of Cluny, 3: 1828; St. Bernard of Clairvaux, 3: 1819; John Wesley, 26: 15804; Charles Wesley, 26: 15817; Watts, 26: 15724; Bowring, 4: 2263; Adams, 1: 146; Songs and Lyrics, 27: 16842–16920; Milton's Lycidas, 17: 10051; Shelley's Adonais, 22: 13271; Tennyson's In Memoriam, 24: 14615.

147. A SURVEY OF CONTEMPORARY LITERATURE

We are living in an age of enormous literary production. To read well the student must select widely. This course is arranged with the aim of selecting what is worth while in the writing of today and of introducing the student to the more noteworthy writers with whom he should be familiar. At the same

time his attention is called to the more important movements and schools that have manifested themselves in recent years. As the purpose of this course is to acquaint the reader with the general ideas and tendencies that underlie the complex social and ethical conditions of contemporary life, the student will become acquainted with various expressions of these ideas on the Continent, in England, and in America.

Reading: 'Drama in the Twentieth Century,' **8:** 4864 a; 'Fiction in the Twentieth Century,' **9:** 5686 a; 'Twentieth Century Poetry,' **19:** 11700 a; 'The Irish Literary Renascence,' **13:** 7990 r; 'Twentieth Century Drama,' **30:** 575–592, 'Twentieth Century Fiction,' **30:** 521–548; 'Twentieth Century Essays,' **30:** 549–558; 'Twentieth Century Poetry,' **30:** 559–574; Nietzsche, **18:** 10664 a; Ibsen, **13:** 7839; Maeterlinck, **16:** 9541; Shaw, **22:** 13265; Bennett, **3:** 1772 a; Wells, **26:** 15789 a; Galsworthy, **10:** 6173 a; Herrick, **12:** 7307; Edwards, **9:** 5175; Schreiner, **21:** 12957.

ILLUSTRATIONS

THE BOOK OF THE DEAD
Photogravure . . . . . *Frontispiece*

ARCH OF TITUS, SHOWING COLOSSEUM, ROME
Half tone . . . . . *Facing page* 61

CHARTER OF HUGH CAPET
Half tone . . . . . " " 98

GIOVANNI BOCCACCIO
Photogravure . . . . . " " 155

GERMAN GOTHIC WRITING
Half tone . . . . . " " 211

THE SONG OF BEOWULF
Facsimile manuscript . . . . . " " 288

CODEX ALEXANDRINUS
Facsimile manuscript . . . . . " " 326

THE CANTERBURY PILGRIMS
From a painting by Thomas Stothard . . . " " 338

ROOM IN WHICH SHAKESPEARE WAS BORN
Half tone . . . . . " " 357

BURNS: *HERE'S A HEALTH TO THEM THAT'S AWA*
Facsimile manuscript . . . . . *Facing page* 401

OXFORD FROM THE MAGDALEN COLLEGE TOWER
Half tone . . . . . *Facing page* 433

CHART OF THE WORLD'S BEST LITERATURE
End of volume

Lectures on the World's Best Literature

ORIENTAL LITERATURE

BY FREDERICK A. VANDERBURGH

THE past century has been favorable to the bringing forth of literatures that had become lost. Writings inscribed on stone, appearing as inscrutable enigmas, have been translated. Literatures of civilizations that had perished, hidden under the ground like precious metals, have been dug up and read. Such a literature is a revelation from a people that lived long ago. It tells us what they were and what they did; we learn their commercial habits, their laws, their mode of warfare, their religion and how they buried their dead, their poetry, their songs, their stories, and what they have done in art; we know how feeble was their organization, or how finely they were organized; we note the progress of their rise and decline.

Social organisms die, but their literatures live on. Literature in the broader sense includes all the composition produced by one people. Literature in the narrower sense means those writings that have artistic form, or are of an imaginative or emotional nature. Some peoples early invent a system of signs and commit their sayings to writing. Others carry their compositions in memory and hand them down orally from one generation to another, finally perhaps stealing a script from some other nation. Composition can only be called literature when it has been cast into written form.

The social unit in the early stage of human existence, consisting of a little group or clan, wandering about from place to place, without homes and more or less unclothed,

living on wild fruits and herbs wherever such things could be found, doubtless had a very meagre vocabulary of speech. Its members slept where they happened to be; perhaps they knew how to build a fire to warm themselves and cook a little game. They would not need many terms to express all their wants.

The subsequent tribal life was a little more complex. People dwell in tents. They remain in one locality for some time, raise a few crops, and keep flocks and herds. They grow into large tribes and have many internal commotions, to say nothing of the struggle of tribe with tribe. In this nomadic life there may be developed an abundance of unwritten speech, which later on may find expression in real literature of high merit.

Still later comes the life lived in villages and cities, the formation of the state, and the organization of states into a great nation. With the massing of wealth and the development of commercial, religious, and military needs comes the growth of literature of all kinds. This makes the real historical stage of human development, the literary stage. The Egyptian, the Arabic, the Assyro-Babylonian, the Persian, and the Indian literatures may not be the expression of so high a state of culture as that attained in Greece and Rome, yet they have been found to possess rare merit and beauty.

EGYPT

Egypt, the black land, "Kemet," in distinction from the red land of the desert, beginning with the fan-shaped Delta at the Mediterranean, included the narrow strip of country watered by the Nile as far south as the First Cataract, fringed on either side by rocky ridges which extend on the east to the Arabian and on the west to the Libyan Desert. Although really in Africa, Egypt was sometimes reckoned as belonging to Asia, and we see how it may be said to be one of the oriental lands.

The country consisted of two parts, Lower Egypt in the north and Upper Egypt in the south; in fact, there were three parts, if we consider the northern section of Upper Egypt as Middle Egypt, which was once the case. The geographical division into Lower, Middle, and Upper Egypt is probably the basis of the political designations of Old Kingdom, Middle Kingdom, and New Kingdom, each of which developed in its time as empire made its way towards the regions of the upper Nile.

Egypt had a national unity during a period of thirty-one dynasties, beginning about 3500 B.C. and ending at 30 B.C.; this schedule includes the Hellenistic period of dominion. About ten dynasties, as most historiographers look at it, belong to the Old Kingdom with Memphis as the capital. With the eleventh dynasty the Middle Kingdom gained a footing, which it held through seven or eight dynasties, from about 2000 to 1350 B.C., the government having passed to Thebes. With the eighteenth dynasty Egypt became a conquering nation, and the New Empire came into being, which continued on till the end of Egypt's national life. It was during the period of the New Kingdom that Egypt became an empire; Thebes was the capital.

Old Egyptian. Each of the three kingdoms of Egypt had its own literary development. The literature of the Old Kingdom is written in hieroglyphics and is called Old Egyptian. The time of literary growth in the Old Kingdom was during the fifth and sixth dynasties. Then there followed a period of obscurity. The advance of literature in this bright period was connected with the building of pyramids, so the literature of the kingdom is called pyramid literature. Real pyramids began building in the third dynasty. The pyramid of Cheops, built in Gizeh in the region of Memphis in the fourth dynasty, though the greatest of pyramids, illustrates the chief features of this architectural type. This pyramid is still standing. Its present height is four hundred and fifty feet; it rests on a base seven

hundred and fifty feet square. The granite of which it is composed was quarried in the hills twenty miles east of the Nile. The blocks are about three feet high, and each course of blocks forms a step, as one ascends towards the summit of the pyramid. Within the pyramid lies the broken red granite sarcophagus of Cheops. The theory of Lepsius was that the formation of a pyramid was like the growth of a tree. About the core, which consisted of chambers, there was built each year during the life of the king to whom the pyramid belonged, a layer of stones. A pyramid might have chambers for the mummies of the king and queen. In the fifth dynasty the nobles, having become powerful, had themselves buried in pyramidal tombs, and also went so far as to have the walls of the tombs sculptured with pictures of industrial life. In the sixth dynasty it became the custom to have religious hieroglyphic texts, often long inscriptions, inscribed on the inner chambers of the royal pyramids and biographical records written on the interior of the lesser tombs.

Middle Egyptian. The literature of the Middle Kingdom is called Middle Egyptian. The writing material was papyrus, the writing was cursive, and the characters were hieratic. The literature of this kingdom came from two classes, the kings of the twelfth dynasty and the princes of the thirteenth and fourteenth dynasties. The achievements of Usertesens III. in his policy of conquest in the south, and of Amenemhet III. in his internal improvements on behalf of agriculture, furnished some material for royal inscriptions. In the decline of the Old Kingdom and the addition of new territory on the south, social changes were radical. Powerful families outside of the royal line established themselves in local princedoms; each great prince maintained a court and an army resembling that of the king, but on a smaller scale. After the removal of the necropolis from Memphis, the practice of erecting memorial "stelæ" came into vogue, and monuments of untitled persons

began to appear in great numbers. The rise of the princes in the land had also the effect of dividing the country into principalities and of dissipating the strength of the united kingdom, so that Egypt became an easy prey to the Hyksos who came in from the east and ruled the land for a hundred years. When the demand was made that the Egyptians should give up the worship of their gods and worship after the fashion of the Hyksos, a mighty king arose who swept the Hyksos from the land and the beginning of the New Kingdom was ushered in. Here we have the dividing line between the Middle Kingdom and the New Kingdom.

Neo-Egyptian. The literature of the New Kingdom is called Neo-Egyptian. The cursive writing has taken the so-called demotic form. In literature this period of the New Kingdom was the most productive of all the kingdoms. Some of the literature consisted of reproductions of older models. There was of course a lull in production for some time after the expulsion of the Hyksos, but a little later, the golden age of Egyptian literature arrived. This resulted in part from the riches brought into the country by the conquests in the east as well as in the south. Literary monuments arose over all parts of the land, but most care was taken of those in the neighborhood of Thebes. Thutmose III., who gained the final victory over the Hyksos, was the chief factor in bringing Egypt to the zenith of strength which it enjoyed in this period. An obelisk of Thutmose III. now stands in Central Park, New York City. Amenhotep III., who carried on friendly correspondence with kings and governors of western Asia by means of the Semitic Babylonian cuneiform mode of writing, also figured in this flourishing dynasty. In the after part of this prosperous period came the production of religious hymns, Egypt's best religious literature, as the result of the reform instituted by the heretical King Amenhotep IV., who introduced the worship of the sun-disk with rays sculptured as ending in hands. After Rameses II., the greatest figure of the

nineteenth dynasty, who fought the Hittites and gained the supremacy over Syria, Egypt began to decline. The centre of power moved from Thebes, and there followed what may be called the Deltaic dynasties and then the Ethiopian dynasty. Under the invasions of Assyrians, Babylonians, Persians, Greeks, and Romans, step by step, Egypt went down.

Egyptian Writing. The Egyptian style of writing is truly picturesque. The oldest writings are pictures of sacred import carved on stone; hence the writing has been called hieroglyphic, from the Greek word "hieroglyph," meaning "sacred carving." The hieroglyphs are pictures of all kinds of objects and possess both ideographic and phonographic values: if ideographic, the ideogram might need the help of a determinative syllable or letter to show how it was to be pronounced; if phonographic, the phonogram might need the help of a determinative ideogram to show what the idea was; for example, a phonogram used as a verb of motion should be followed by a picture of a pair of legs. Ideograms, when their value is known, may be used as phonograms. Determinatives are not pronounced. The Egyptian employed more than a thousand characters; ordinary composition, however, used only about five hundred. Hieroglyphs were usually written to be read from right to left; sometimes, however, they were written to be read conversely. In any case, they are to be read from the side towards which the hieroglyph faces. Sometimes, the characters are written in a vertical line to be read from the top downwards. The hieroglyphic system is devoid of vowel representation; the vowel must be supplied by the reader; hence the unfortunate lack of uniformity among translators in the vocalization of Egyptian names. The Egyptian writing consisted not only of hieroglyphics carved on stone, but of a cursive handwriting with ink on prepared papyrus, made of sliced papyrus stalks, with the slices pasted together. They used both black and red ink.

Cursive writings are divided into hieratic and demotic. The hieratic is an abbreviated form of the hieroglyphic; the characters are trimmed for swifter writing. This hieratic is the hand used by the priests. Its use begins in the Old Kingdom and extends well into the New Kingdom. The demotic is a popular abbreviation of the hieratic. The demotic signs have almost entirely lost their pictorial character. This is the common script, used most generally in the later period of the New Kingdom.

Modern reading of Egyptian began with the translation of the Rosetta Stone, discovered at the beginning of the nineteenth century. The Greek parallel which the stone contained gave the key to the decipherment of the literature, which consists of religious writings, history, stories, and poetry.

Religious Writings. There is much religious literature. It begins with the endless texts inscribed in the pyramids of the Old Kingdom, is continued in the coffins of the Middle Kingdom, and culminates in the Book of the Dead of the New Kingdom, which is the conglomerate accretion of long ages, taken from the walls of temples and tombs and from the sarcophagi of the dead. Piety manifested itself in extraordinary care bestowed on the dead and objects considered divine, and was served by an hereditary priesthood, robed in white linen and with shaven heads, who besought the deity with magical formulæ, compelling the "favorable nod" for the gift of things desired. Magic, however, was chiefly employed in securing safe passage through the perils of the underworld. At death, the dead were judged by Osiris, the king of the dead, and, if condemned, devoured by demons; but if a man was justified, he was awarded to fields of more than earthly fruitfulness. Upon death, if duly buried, a man might become divine, but his divinity was identified with that of Osiris. There were, however, rare exceptions. In the case of Imhotep, the architect of Zoser, and Amenhotep, the son of Hap, separate personality was preserved and they were acknowledged as gods.

History. Historical texts are not numerous. They consist of brief accounts of individuals and of kings and are divided into two classes: lists of kings engraved on temple walls, and a royal papyrus giving the names of the kings and the lengths of their reigns.

Stories. It is in the writing of tales that the Egyptians excel all other oriental nations of antiquity. Most of these tales come from the period subsequent to the Hyksos invasion. They were written in simple prose. Speeches and letters are often injected as if intended for literary adornment. The older stories, said to be prose, appear to be poetic in form. While the language is antique, the style is artificial and grotesque. The Egyptian is certainly at his best in story-telling. The professional story-teller would seem to have been a familiar figure in ancient Memphis and in Thebes. Tales are apt to attach themselves to famous historical personages. For example, a collection from the Middle Kingdom introduces King Cheops, who is suffering from insomnia and calls upon his sons to entertain him with stories. The princes obey their father's summons and narrate in turn tales of wonder wrought by famous magicians.

Poetry. Poetic writing is closely allied to tales. Specimens from the older periods are valuable as showing the origin of folk-song. In the more artistic productions of later times alliteration was frequently practised and plays on words were carried to some length. The parallelism of members is frequent and sometimes quite artistic. The only epic poem that survives celebrates the victory of Rameses II. over the Hittites at Kadesh on the Orontes. It contains some spirited passages, though the long and lurid declamation in which the king boasts of his superhuman prowess is somewhat wearisome. The lyric poetry is more successful. There are many fine hymns and the few love songs are graceful and pleasing.

Reading Recommended. In the Warner Library, Francis

Llewellyn Griffith, the famous Egyptologist of Oxford, has given us the best collection of Egyptian literature that can be found (9: 5225–5344). Writers on Egyptian literature seem to contradict each other in some points in a most perplexing way, and there are translations in use that should be taken with great reserve. What Mr. Griffith says on Egyptology or presents in translation, however, must be considered as perfectly trustworthy. His collection in the Warner Library consists chiefly of Egyptian tales and poems, such as hymns, songs, and proverbs. The stories he gives are very fascinating. The story is a form of Egyptian literature that may be said to correspond to the modern novel. Some of the Egyptian tales, however, are true stories.

ARABIA

The Arabic is an oriental, but not a very ancient literature, which existed during a period of about 700 years. No existing Arabic document can show an earlier date than that of 500 A.D., and the last feeble breath of Arabic literary life was smothered out when the Mongol ruler of Persia burned Bagdad and put the last Abbasid caliph to death in 1258. This literary demise occurred just after Ferdinand had burned the Umayyad library of Cordova in 1236.

The flower of Arabic literature is poetry, and the poetry of the Arabic literature is a beautiful flower, which budded in the desert of northern Arabia, in the atmosphere of the freedom of tribal life, in the pre-Islamic age. Writing was unknown. Literature was, therefore, oral and was handed down from mouth to mouth to a later day.

The first collector of pre-Islamic poems appears to have been Hammad-al-Rawia, a rhapsodist from the Umayyad dynasty of Syria, living in the early part of the eighth century A.D. He called his collection a 'Mu'allaka.' Von Kremer described a 'Mu'allaka' as being a "series of

poems written down from oral dictation." Perhaps a more literal designation would be that of A. Mueller, "pendents like pearls strung on a necklace." Hammad's 'Mu'allaka' contained the poems of seven poets, of whom Imr-al-Kais, the grandson of one of the kings of Yemen that was slain early in the sixth century, seemed to be the greatest. Mohammed called him "their leader to hell-fire." Other 'Mu'allakat' of this period are those of Amr-ibn-kulthum and Harith-ibn-Halliza. Besides these 'Mu'allakat' there were still other collections of the pre-Islamic poetry as well as single poems. Collections became abundant under the care of Moslem scholars in the early Abbasid period.

The person who recited poems was called a "rawi." This function was distinct from that of being a poet. The reciter committed the poems of the poet to memory and handed them down to younger men. These reciters were the libraries of poetry till the age arrived for committing literature to writing. There were single reciters who held in the pages of their memories practically all the poetry composed in the pre-Islamic period. Some were able to recite a thousand or more poems at a sitting. This power to hold in mental solution the fine traditional literature of generations and the capacity of precipitation on occasion became a professional work by which these artists often earned a living and even carried on a lucrative business.

The ancient poet of the Arabs was held to be endowed with supernatural knowledge; he was a wizard in league with some spirit on whom he was dependent for magical power. He was called a "sha'ir." The beginning of this conception is unknown. He was the oracle for the men of his tribe, their guide in peace and companion in war. To him they turned for counsel when seeking pastures new. At his word they would pitch their tent or strike it. He was the inspirer of their fountain songs, their love songs, and their war songs. In tribal feuds his magical rhymes were weapons as fatal as arrows. At a later period his

satire gave place to the lampoon with which the poet reviled his foes and held them up to shame.

The oldest form of poetic speech among the Arabs was rhymed prose. It was composition having rhyme without metre; all the lines of the whole piece were expected to end with the same rhyme. The next step in the evolution of poetry was the formation of the "rajaz"; here the rhymed prose has taken on metre, and the composition then has both rhyme and measure. The metre used in the "rajaz" is an iambic of either four or six feet; other measures were also employed, even those that were quite complex. Rhyme and metre may have been resorted to in the beginning to aid the memory in reciting, although they seem to give additional charm to the composition. The finished form of Arabic poetry is the "kasida," which continued to be the model even as long as Arabic literature was produced. The "kasida" is an ode, consisting of any number of verses between twenty-five and one hundred. The two halves of the first line end with a rhyme and the same rhyme is continued at the close of each line throughout the poem. The "kasida" is not necessarily an organic whole, but rather a series of pictures by the same hand.

The magnificent odes of the pre-Islamic days are the finished products of poetic art. Poetry must have been cultivated for long years, to have reached the high state of perfection attained by the bards of the Arabian desert. Their brilliant sayings expressed in forms of beauty must have been things of long growth. They are the products of a cultured race that emerged slowly from a cruder age. They imply generations of development anterior to the pre-Islamic age.

Arabic poetry might be employed incidentally in penciling the face of nature, in describing animal life, or in delineating human customs, but its great theme was character. The poet was interested in those qualities that work for good to humanity. The sentiment that made family

ties most sacred had respect also for the bonds that held the tribe together. The same sentiment worked for national unity. The fundamental virtue to this end was honor. Bravery in battle, patience in misfortune, persistence in revenge, protection of the weak, and defiance of the strong were the traditional qualities held to be noblest and most utilitarian.

The advent of Islam in the life of the Arab had its effect upon Arabic literature, but the influence of the Arabic literature on Mohammed and his immediate followers was greater. Literary activity in accordance with former models was checked, but not smothered. The old poets did not lose their place in the hearts of the Arabs and in the literary field of the future. While Mohammed did not call himself a poet, the method of the Arabic poet was his. Over against the idea of being a wizard, he was sincerely convinced that he was a divinely inspired prophet. He made free use of rhyming; the Koran is for the most part rhymed prose. Besides, the "suras" usually consisted of separate units, following the "kasida" as a pattern. Again, the Koran was designed to be committed to memory and repeated by a reciter. This was actually done by his followers in their work of making converts, so much so that the caliphs reigning at Medina made little progress in literature outside of the religious field.

When the organization of Islam had attained stability, Arabic literary activity revived. Poets arose striving to follow in the footsteps of the ancients, but the urban environment of Damascus was not a soil from which so beautiful a flower could be produced as grew in the outdoor air of northern Arabia. The laureates of the imperial court could not equal the nomad minstrels of the desert. There was a growing disposition to slough off the conventionalism in which the rural poetry of the past was dressed, as unsuited to picturing the newer social conditions. The result was that the luxury of city life was productive of many love

songs which were very popular and rather beautiful, while the clashing of different parties brought forth many satires. The strife of contending factions ended in the downfall of the Umayyad dynasty in Syria in 750 and the triumph of the Abbasids in Persia.

Three sorts of influence worked strongly in literature during the Abbasid period of five centuries. The religious spirit of the times found vent in reflective and didactic poetry. Not so elevated was the panegyric of the court poet, which degenerated into an ornate style of extravagant expression, due to the fact that the poet was so often dependent upon the capricious bounty of the caliph for livelihood in his art. Persian influence, on the other hand, was conducive to the raising of poetry to the high state of development realized by the poets of the pre-Islamic age. This poetry, however, did not exhibit the invigorating freedom and the inimitable freshness of the Bedouin songs. Persian blood brought into poetry depth and tenderness of feeling, elegance of diction, and a rich store of ideas. The people had come to be no longer Arabs, but Persians, who filled the court and ruled the land as Moslems.

It is rather singular that, as Arabic literature began to decline, literary composition went back to the rhymed prose, a form that Arabic literature assumed in the beginning of its growth. It was in the eleventh century that the 'Makamat' of Abu Mohammed al-Hariri was composed, which consisted of fifty pieces called "assemblies," because the composition was supposed to be narrated in an assembly. In this series of most fascinating tales, one Abu Zeid is the chief character, who has been driven from a comfortable home to the exiled life of a wandering minstrel, because his native town had been plundered by the Greeks and his daughter made a captive. In dramatic and impromptu style, the hero with his wit and wisdom, the beauty and variety of his stories and discourses fails not to charm an

assembly wherever he goes. In this romance is shown forth the richness and variety of the Arabic language.

The real life of Arabic literature was not seriously affected, but rather benefited by contact with the nationalism and Christianity of Spain. The amalgamation of the Aryan and the Semitic left its mark on literature for good. The rule of the Umayyad caliphs in Spain contemporaneous with that of the Abbasid caliphs in Persia was on the whole beneficent. Institutions of learning were encouraged and literature flourished. Although the centre of culture was within the court, the common people were also given the privilege of education. In the country, especially in Portugal, it is said that the man standing behind his plough could, if asked, recite verses on any subject demanded. Poetry was carefully cultivated and some new types of verse invented. There was in those days "verse beautiful as the bud when it opens to disclose the flower." Many charming lyrical and descriptive pieces have been collected by anthologists.

READING RECOMMENDED

TITLE	REFERENCE
Arabic Literature (R. Gottheil)	2: 665–704
Arabian Nights (R. Gottheil)	1: 622–664
Koran	14: 8707–8724
The Koran (J. W. Draper)	8: 4870–4876
Antar (550–615)	1: 586–597
Ibn Sînâ *or* Avicenna (980–1037)	13: 7835–7838
Avicebron (1028–1058)	2: 1099–1105
Averroës (1126–1198)	2: 1079–1083

BABYLONIA

That the gods of the Sumerians wore thick hair and long beards, like the Semitic people, is not proof to all minds that the occupancy of the valley of the Tigris and Euphrates by the Semites was prior to the coming of the Sumerians

into the same land. The original home of the Sumerians seems also to be an unsolved problem. That they came from the hills on the east may be true; but we cannot trace them back into earlier homes. We are inclined to connect them with other peoples speaking an agglutinative speech; so we have felt safe in saying that it was from the Ural-Altaic highlands that the Sumerians migrated to the west into the valley of the Tigris and Euphrates in search of richer lands. Here they founded a civilization of high culture, developed a literature that is still extant, and handed out a script in which other races wrote their literatures. The Semites came from the Arabian desert on the west, the original source of all Semitic blood, and still the home of the purest Semites.

When history first dawns upon the valley of the Tigris and Euphrates, two races are fighting each other for the supremacy of the land, which was being divided up into city-states, some in the south occupied by the Sumerians, and others in the north by the Semites. For generations apparently the contest was equal; neither fighter seemed to be outclassed by the other. History was a record of the rise and fall of dynasties. At length, the southern part of what we may call Babylonia became known as Sumer and the northern part as Accad. Later on, it was evident that the Semite was the stronger man. The cities of the south fell before the rulers of the north. Sumerian civilization had lived its day. Finally, on the ruins of the smaller dynasties as a foundation was built the Babylonian empire; Babylon, the centre of wealth and culture, was the capital. Semitic blood after a time was polluted with the blood of invaders, such as the Cassites, pouring down into the valley of the Tigris and Euphrates from the hills on the east. Again, purer Semitic stock formed a centre of civilization farther up the valley of the Tigris; first, Asshur was the capital and later Nineveh. For centuries Assyrian kings ruled the whole of western Asia and made temporary

conquests in Egypt. Then, the Assyrian civilization began to degenerate, and the hordes of Barbarians from the northeast threw the city of Nineveh into ruins. Babylon, with new infusion of Semitic blood, again arose, with greater glory than ever, as the capital of the Chaldean empire, but the time was approaching when the Semitic civilization in the valley of the Tigris and Euphrates was to fall before the Aryan. The rise of Cyrus in the east meant the final doom of Babylon, so that, after a career of about 3000 years, this great branch of the Semitic race, which had been resuscitated from time to time with new life from its original source in the west, utterly perished.

The chronological literature of the Sumerian and Assyro-Babylonian civilization contains important and interesting material. Sumerian inscriptions tell us of dynasties existing before the time of Hammurapi, the dynasties of Opis and Kish, the reign of Lugalzaggisi, the dynasties of Agade and Erech and those of Ur and Isin. These dynasties cover a period of 775 years during which fifty-three kings ruled one after another. Whether these dynasties overlapped one another, or whether time unaccounted for elapsed between these dynasties we do not know. Outside of this line, city and dynastic rule, like that, for example, of Lagash and the dynasty of Larsa, existed at times. The above schedule, however, which may be expanded or contracted as new material shall be discovered, is the workable basis of the chronology for the first period of history in the Euphrates Valley. The Babylonian empire which came next after this line consisted of ten dynasties of about one hundred and ten kings including the dynasty of the Chaldean empire. Of the length of some of the dynasties there is considerable conjecture, especially in those times when the light of empire shone very dimly. But we may say that we have, counting the preceding line, practically a continuous historical line of Sumerian and Semitic rulers in Babylonia from about 3000 B.C. to 538 B.C. Assyrian history

began a little before 2000 B.C. and is synchronous with Babylonian history which it overshadows. We get its early chronology from contemporaneous Babylonian writers and from what the later Assyrian kings say of their ancestors. The early Assyrian ruler was a "patesi," a priest-king. But in time, the throne was seized by a purely secular king. Later Assyrian chronology was fixed with great exactness by the Eponym lists which give the name of an officer, like the Greek archon, for every year of Assyrian history from Tukulti-Ninib II. to Asshurbanipal. The king always assumed the office of archon during the year in which he was enthroned. Hence the chronological value of the Eponym list, since it is not difficult to fix the dates according to the calendar of the Christian era.

The degree of culture achieved by the Babylonians and Assyrians is doubtless best shown by the literature produced in their elaborate temple services. The hymns were in Sumerian. Services were generally modeled on the ritual evolved at Nippur, the city of Enlil, who was the all-powerful deity in early Babylonian history. A slight redaction made the ritual suitable to the cult of any city. The hymns of the temple service were mostly lamentations, which grew out of local calamities. They were addressed to the divinity who was supposed to have decreed the calamity. Service was conducted by salaried temple singers who played on instruments in accompaniment. There were three kinds of instruments, the flute or "ershemma," the lyre or "balaggu," and the bagpipe or "mesima." The flute was most used in the early period, before the longer services were developed. A service usually consisted of several tablets of which there might be as many as seven. How many series may have existed we do not know; we possess several however. 'Like the sun arise' or 'Babbar-dim e-ta," appears in a copy made by Asshurbanipal, as a lament over the devastation of Nippur; in part it is bilingual; some of the tablets were executed to bagpipe music. The

series entitled 'She whose city was destroyed,' or 'Urugulage,' consists of six tablets, lamentations over Isin, addressed to the goddess Bau; in the last tablet sighing is accompanied by the lyre. 'The bull to his sanctuary,' or 'Ama-baranara,' is a great Nippurian temple service used mostly in Babylonian cities. Hymns of praise were also used in the liturgy. There are noble hymns in both the Sumerian and Assyro-Babylonian literatures. Those addressed to Enlil are perhaps the best, some of which have been translated and published by myself. Incantation literature was used almost entirely in private at the homes of the sick.

The Creation Epic and the Gilgamesh Epic have been described in other articles of the Warner Library, but there is still an important poem classified as epic, which has not been mentioned. The poem is Sumerian, a six column tablet, seven and a half inches from top to bottom and five inches across. The upper part of the reverse is rather badly damaged. The tablet is from Nippur. The title of the poem, according to the colophon, is 'Hymn of Praise.' It was first translated by Dr. Stephen Langdon of Oxford University as a 'Sumerian Epic of Paradise, the Flood, and the Fall of Man.' It has since been discussed and translated by Professor J. Dyneley Prince of Columbia University under the title 'The So-Called Epic of Paradise.' It may be noted that there is some difference of opinion as to the real nature of the poem. According to the interpretation of the first writer, we have in the so-called epic, first, a flood which destroys the human race, a few pious persons only being saved, and secondly, the affliction of mankind with bodily weakness and disease for eating of the forbidden tree, which is virtually the fall of man. Paradise is placed on the isle of Dilmun, where there is no sin and man never grows old, the flocks are not disturbed by beasts of prey, and storms never rage. The ruler of the island is Enki with his consort Damkina, who

plan the destruction of man by flood. For nine months the flood prevails, brought about by Nimtud, the consort of Enlil, the creator of the world. The Noah of this flood is Tagtug who, with a few of his companions, escapes in a boat. Tagtug in his new environment becomes a gardener versed in the care of plants and fruit trees. But he eats of the tree which had been forbidden to him, he becomes afflicted with disease, and suffers the loss of long life. According to the second interpretation, the poem seems to be a ritual, adapted to the Enki-cult, rather than an epic. The purpose of the poem is to give honor to Enki, known in Semitic Babylonian as Ea, the god of the deep, for bringing sufficient rain upon the land after the long annual drought. The tablet is claimed to be clearly antiphonal. That the land described is meant to be pictured as a paradise and that the inundation is meant to be one of destruction for mankind cannot be maintained is the opinion of the interpreter. The gardener is introduced in the second part of the poem as an aid in the advance of irrigation and agriculture. The curse connected with the forbidden tree means that all transgressors lose the privilege of life after death. The glorification of Enki, built upon the calamity of the annual drought and wrought out in the changes of the different antiphonies, culminates in the acknowledged reverence of the gods who are near the close of the poem mentioned by name.

In the British Museum there are two or three duplicates of the story of the Babylonian Deluge, which is narrated in the eleventh tablet of the Assyrian copy of the Gilgamesh Epic. In the Museum of the University of Pennsylvania there is also a duplicate of the second tablet of this Epic, recently translated by Dr. Stephen Langdon of Oxford University. In the Gilgamesh Epic the poet deals with the old pessimistic problem of the evil lot of mankind, treated in some form in the literature of almost every great civilization. In the early part of the Epic a story is given of the

struggle between the oppressive ruler and the oppressed people. The scene is laid in the city of Erech, ruled according to the Semitic account by Nimrod. The king of the city in the Epic bears the Sumerian name Gilgamesh, formerly read as Izdubar. He assumes a mythological form, two thirds god and one third man. As a demi-god he placed superhuman burdens upon the people in the building of the city walls. They appeal to the gods for deliverance. A wild satyr is created to oppose Gilgamesh. The goddess Aruru washed her hands, took a piece of clay and spat upon it. Enkidu, in Semitic Eabani, a lofty hero, she created. But he was a barbarian of the fields; he was clothed with hair and ate grass like the gazelles. By the love of a woman, however, he was enticed to the city and induced to assume the rôle of a citizen in civilized society, where he met Gilgamesh. Except for the discovery of Dr. Langdon we should be in ignorance of the manner of the meeting between Enkidu and Gilgamesh, because of the fragmentary condition of the first five tablets of the Assyrian copy of the Epic, in which the story of their struggle may not have been told. Finally the contest came, as the new tablet shows. Enkidu and Gilgamesh met in the wide park; they grappled with each other, goring like oxen. The threshold they destroyed; the wall they demolished. Enkidu and Gilgamesh strove with each other that the land might have repose. After the battle they became friends as the Assyrian inscription tells us, and dedicated their arms to adventures related further on in the Epic.

Reading Recommended. For more detailed discussion of the literature of the Sumerians, the Babylonians, the Assyrians, and the Chaldeans the reader is referred to 'Accadian-Babylonian and Assyrian Literature' (1: 47–56) and 'The Literature of the Euphrates Valley' (1: 57–60). Professor Toy, in his contribution, has reproduced in English somewhat at length a number of fine Babylonian and Assyrian selections.

PERSIA

The Aryans are the people of the Indo-European race who for a period dwelt in central Asia, east of the Caspian Sea, and then became divided into two groups, one finding its way into India, and the other going to the southwest as Iranians and developing into the Medes and the Persians. The Persian empire, beginning with the triumph of Cyrus in 538 B.C. and ending with the eastern victories of Alexander the Great in 336 B.C., was doubtless the most extensive and exercised the most just and humane government known to the ancient world. The statement of Darius the Great in the Behistun inscription would indicate that he was a devout follower of Zoroaster: "On this account Ahuramazda brought me help, because I was not wicked, nor was I a liar, nor was I a tyrant, neither I nor my line; I ruled according to righteousness."

Zoroaster in his search for religion observed the struggle going on in life between good and evil. The good became to him a divine person whom he called Ahuramazda. The evil seemed to be a great spirit which he called Ahriman. It is said that in his travels as a preacher he succeeded in miraculously healing the king's crippled horse. The king became a Zoroastrian convert and Zoroaster's success seemed assured. The Avesta, containing the teachings of Zoroaster, is sometimes called the Zoroastrian "Bible." It is claimed with some semblance of authority that the Avesta, consisting of twenty-one books, inscribed in gold letters upon 1200 cowhides deposited in the library of Persepolis, was burned by the Greeks upon the fall of the Persian empire.

Aside from the writing in which the religious literature had been copied, the Persians had an earlier writing in cuneiform script. With an alphabet of thirty-nine characters they wrote Persian. Clay tablets were used. Cuneiform Persian was also used in official documents, the most

important of which is the record of the chief deeds of Darius the Great, engraven in an inscription of 1000 lines on the face of the Behistun mountain rock which rises 1700 feet above the plain on the road near Ecbatana. The Persian of this inscription is accompanied by a Babylonian and a Susian translation, each using the cuneiform character. As the use of cuneiform began to decline among the Persians they made use of the Aramaic speech, writing on papyrus with pen and ink, for the transaction of business, especially with reference to tax collection in the western provinces.

From the period when Persia was under the rule of the Greek dynasty of Seleucidæ and that of the Parthian dynasty of Arsacidæ, 323 B.C. to 226 A.D., no Persian literature has been preserved. Zoroastrian religion maintained only a lingering existence. But upon the rise of the Sassanidæ, true Zoroastrian monarchs of Persian blood, the Zoroastrian religion was restored to its former glory and flourished until the crushing blow came in the Mohammedan conquest of 651 A.D. During this period came the production of the Pahlavi literature, which is about the same in amount as the Old Testament. Though the language is Persian, it presents a strange non-Iranian appearance. It is a curious admixture of Semitic and Iranian elements. Pahlavi when written is chiefly Semitic, but when read it was pronounced with Iranian words. The Pahlavi alphabet has only fourteen letters to discharge the duty of a complete alphabet. Owing to this paucity, a single sign has to assume a number of offices. While the symbols, on account of the elements that may be combined in the ligatures, are difficult to decipher, the language is comparatively simple and the meaning not obscure. The literature consists of about one hundred books. The chief monument in the literature is the Pahlavi version of the Avesta.

The nature of the Zoroastrian teachings was quite unknown to the western world till about one hundred and fifty years ago. The first attempt, which was comparatively

successful, to open the records of Zoroastrianism was made by Anquetil-Duperron in 1754. He went to India as a soldier, but was given liberty to carry out his purpose to obtain first hand from the Persian priests themselves a knowledge of their sacred books. He learned the modern Persian and induced the Parsee priests to impart to him the language of the sacred books and to let him have manuscripts and even to initiate him in some of the rites and ceremonies of the religion. He lived seven years among the Parsees, true Zoroastrian Persians who had escaped the persecutions of the Mohammedans, and returned to Europe in 1761. In 1771 he published his translation of the sacred books of the Parsees, the first to appear in a European language. To some scholars the work seemed in part to lack genuineness. This was due to the fact that the traditional teaching had lost some of its original meaning and become defective. At the present day, through the help of a Sanscrit translation of a portion of the Avesta and a more scientific study of the Pahlavi translation, scholars have reached a very clear idea of the contents of the Avesta.

READING RECOMMENDED

TITLE	REFERENCE
The Avesta (A. V. W. Jackson)	2: 1084–1099
Firdausi (935–1020)	10: 5735–5754
Omar Khayyam (1050–1123)	14: 8541–8564
Nizami (1141–1203)	18: 10665–10671
Sa'di (1184–1291)	21: 12634–12658
Rumi (1207–1273)	21: 12487–12494
Hafiz (1301–1389)	11: 6793–6806
Jami (1414–1492)	13: 8110–8116

INDIA

India, the central one of the three great peninsulas of southern Asia, has the shape of a triangle with its base resting upon the Himalayan Mountains and its apex pro-

jecting into the ocean. Into this land came the Aryans through the passes of the mountains from their earlier homes in the north. This fair-skinned people found a dark-skinned people occupying the land. Little by little the Dravidians were driven to the far south or absorbed, and the great plains of Hindustan came into possession of the Aryans, who dominated the history of India for many centuries.

The literature of India comes to us in two parts, the Vedic and the Sanskrit. The Vedic and the Sanskrit hold about the same relation to each other that the poems of Homer hold to classical Greek. The Veda is earlier than the Sanskrit literature. Vedic composition was certainly going on as early as 1500 B.C. and the Sanskrit as early as 300 B.C., the Vedic and the Sanskrit periods overlapping each other somewhat. The Vedic is entirely a religious literature; the Sanskrit, secular. Neither literature represents the common people; the Vedic is priestly, and the Sanskrit also represents a small educated class. Brahmanism and Buddhism also stand related to each other as parent and child. Brahmanism is the religion of the Vedic period as developed by the priestly caste. In the decadence of Brahmanism, Buddhism sprang up from the teaching of one leader. Sanskrit reached its full development later on.

The Veda is thoroughly poetic and, in spite of its primitive nature, exhibits marked refinement of thought. The subject matter consists of prayers to the gods by the priests, sacrificial formulas, charms for witchcraft, medicine manipulation, and philosophic and theosophic speculations; rules for the conduct of daily life are also given. At the base of the Vedic literature of more than one hundred books may be found four Vedas, which in later times were named, the 'Rig-Veda,' the 'Yajur-Veda,' the 'Sama-Veda,' and the 'Atharva-Veda.' The 'Rig-Veda' is the oldest and the most important of the Vedas. It contains stanzas of praise with blessings and cursings. More than a thousand

hymns are arranged in ten books, the nucleus of the collection being the family books. Each book is the work of a single seer and his descendants. The hymns are for the most part priestly, rendered to the gods of the Vedic pantheon during sacrifice offered on fire. The 'Yajur-Veda' represents the growth of ritualism and sacerdotalism. The chief purpose is no longer devotion to the gods themselves; the sacrifice has become the centre of thought and its mystic power reckoned as a thing of final importance. The 'Sama-Veda' contains stanzas known as melodies in which the systems of accent in song stand out strongly. It may be characterized as a civilized rendering of savage Shamanism. The attempt seems to be made to change the natural order of things by shouts and exhortations. The 'Atharva-Veda' is popular rather than hieratic. In it we have a picture of the lower life of the Hindu, not simply as a devout adherent of the gods, but as a performer of pious practices including charms for various purposes.

The Vedic literature is a revelation of the growth of the Brahman caste in the life of the Hindu. In the early Vedic age prior to the contact of the Aryan with the aborigines, social life was simple. Caste, however, is an Aryan growth. The fundamental element working to this end was that the father was the chief religious representative of the family. Already also there were growing up among the Aryans themselves distinctions marking three classes: first, the priests, or "Brahmans"; secondly, warriors, or "Rajanyas"; and thirdly, merchants and agriculturists, or "Yaisyas." Next, race helped to make another class. The Sanskrit word for "caste" means color. The proud light-hued Aryans looked down upon the dark-skinned aborigines as a lower caste, called "Sudras," so that finally there were four castes in Hindu society, springing respectively, as a later section of the 'Rig-Veda' puts it, from the mouth, the arms, the thighs, and the feet of Purasha. The priesthood was open to any one from the three classes of Ayrans, provided that he

had become "twice born," that is, brought to a teacher when a boy and initiated in the doctrines of the Veda and afterwards continuing to invoke the sun every morning and evening. The Brahman, by following a certain course might attain "beatitude." From the time of initiation till marriage he should be a "religious student"; after marriage, a "householder"; when his skin became wrinkled and his hair gray, an "anchorite"; and when all earthly passions were subdued, a "religious mendicant."

Buddhism is supposed to have been founded by a prince of the name of Siddhartha, who by meditation discovered a religion that would deliver mankind from its miseries. By study he came to the conclusion that the doctrines of Brahmanism were unsatisfactory. He set about by abstraction to solve his problem. For weeks he sat plunged in thought "If we were not born, we should not be subject to old age, misery, and death; therefore the cause of these evils is birth. But whence comes birth and continued existence?" His ultimate conclusion was that ignorance was the real cause of existence; therefore with the removal of ignorance, the anxieties and miseries of life would be eliminated. In his own experience by successive stages of contemplation he reached the state of the perfect wisdom of Buddha, the "wise," a word which in Sanskrit comes from "budh" to know. The tree under which he sat when he attained this wisdom was called the "bo tree." After a while he began preaching this salvation to others. The sovereign of Magdha, whose dynasty continued long to patronize the new faith, was one of the early converts. For forty-four years he preached his gospel in northern India, making many converts.

The study of Sanskrit has thrown much light upon the course of civilization among the different peoples of the Indo-European race. Its literature is divided into epic, lyric, and dramatic. Yet each form has a decidedly lyric cast. Throughout we find the same poetic endowment,

ornate figures of speech, luxuriant richness of coloring carried over into literary composition from the gorgeousness of nature's surroundings, and also the subtle miniature delineation of every sensation and emotion in human experience. This literature is very important, but a detailed discussion cannot be undertaken here.

READING RECOMMENDED

TITLE OR AUTHOR	REFERENCE
Indian Literature (E. W. Hopkins)	13: 7905–7967
The Vedas and Their Theology (J. W. Draper)	8: 4866–4867
Pilpay	19: 11437–11486
Indian Epigrams	27:
Kalidasa (*c* 550)	14: 8455–8476
Jayadeva (12th Century)	14: 8208–8214
Baber (1482–1530)	2: 1141–1148
Toru Dutt (1856–1877)	8: 5075–5083

CHINA

Confucius is a great character in the literature of China. He gathered up national traditions and gave to them literary form, laying emphasis on the material side of life and at the same time putting the spiritual in the shade. For example, ambition was represented as an unworthy incentive. Such teaching had a tendency to break down the main spring to progress. The advancement of civilization has been blocked and China has long been behind the rest of the world in any forward movement.

Chu Hi, the modern apostle of Confucius, 1130–1200 A.D., has long been considered a standard authority on orthodoxy and education in China. He expounded the doctrines of Confucius as a philosophical system rather than as a ritual and manual of ethics. His exposition treats of the nature of man, the origin of good and evil, and the principle of creation. Near the close of the Ming dynasty

Chinese scholars began to feel that Chu Hi's system was too narrow to hold all the truth. His system, however, even in this twentieth century still holds its own, yet rather precariously in the face of the assaults of the most modern radical reformers, who have been sovereign advisers. The Manchu conquest stimulated criticism on the existing system. Contact with occidental science and speculation has also incited a desire for reform which has been checked somewhat by the Boxer uprisings.

For an extended exposition relating to this subject, the reader is referred to the article by Robert K. Douglas on the 'Literature of China' (6: 3629–3648). For purposes of comparison, he is also referred to the article on 'Japanese Literature' (14: 8145–8186).

GREEK LITERATURE

BY CARROLL N. BROWN

NO literature of any age or of any people better deserves and repays study than that of Greece. There are many causes for this. In the first place, this literature is unusually rich in works of admittedly first-rate importance and excellence. As the oldest European literature, it has been subjected to a longer and more searching scrutiny than any other, and the selective processes that have eliminated the commonplace or the second-rate began earlier and were more effective in the days of the toilsome copying of manuscripts than in these later ages, in which the press perpetuates much that merely cumbers the earth. Further, if we leave out of account as a unique phenomenon the Greek epic, no other literature has passed through all the varied phases of its existence in so short a time — the period, let us say, from 550 B.C. to 300 B.C. In a historical and cultural setting, narrowly limited in time as well as geographical extent, we see a great literature bourgeoning and blossoming in lyric and dramatic poetry, reaching its full fruition in Greek oratory and philosophy, to fade away into decay in the scholastic and pedantic vaporings and imaginings of the later Alexandrian writers. Only the Greek novel — a latent bud — was to appear long after as an autumnal flower.

No other literature has so intimately and perfectly mirrored the whole life of a people, and no people has been so directly interested in literature and so deeply affected by it; the intellectual life of the Greek world centred in

Athens; the age was a simple one, and the average intelligence of all except the servile part of the population was unusually high. Of no other people can it so truly be said that the history of its art and literature is the history of its achievement as a race, and of its contribution to the civilization of the world. Another fact that we must not forget is that Greek literature is to a very unusual degree truly indigenous, showing little, if any, traces of foreign influence; hence its delightful spontaneity, its charming naturalness, and its freshly vigorous directness.

This live influence of Greek has been felt throughout the ages. Whenever a people has rediscovered Greek, it has reached out to take a new hold on the world and its problems. Rome, Italy, France, England, and Germany have successively felt the fructifying influence of Greek literature and philosophy. We are able to trace back to their Greek sources the literary movements of subsequent centuries, and we are forced to recognize that the literary forms in which man's spirit has thus far found its best and richest expression have their sources and prototypes in Greek literature. Just as a knowledge of the constituent elements of the English language is impossible without some study of Germanic and Romance languages, so modern literatures cannot be fully understood and appreciated even in their external form and structure without some familiarity with their predecessors in Greece and Rome; and as for that wealth of classical allusion, literary, historical, or mythological, with which the pages of the writers of a century or two ago were almost literally packed, it passes unnoticed, or at least very imperfectly understood, by one who has never dipped into the Castalian founts of Greek and Roman literature.

The very remoteness of these writings lends to them an objectivity of view that is in many ways of great advantage to the student. Man's common passions, the eternally living motive forces of all human activity, are caught up

in the fresh consciousness of this gifted people, and brought before us in wonderfully clear detail, in a setting which is so simple and statuesque, and at the same time so far removed from the complications of the life and sentiment of to-day, that we see these motives in their entirety and in their true relations. Thus we have in Greek literature a norm or fixed canon by which to test what may most truly be called the essential characteristics of all literature.

THE HOMERIC EPIC

In the fairy-tale days a thousand years and more before our era, there began to arise on the shores of the Ægean an Epic literature which the world would greatly miss, if, in the course of the ages, it had utterly perished. A vigorous northern people burst into the sunshine of the Mediterranean where their wild habits of rapine and pillage gave way under contact with older civilizations to more peaceful pursuits. They entered into trade rivalry with Phœnicians in the east and with Carthaginians in the west; accumulations of wealth, and of that material and military power which wealth brings with it, gave rise to walled towns with permanent royal courts, and along with increasing security of life and property came an intellectual and æsthetic awakening that produced as its culmination the Iliad and the Odyssey.

From various indications in these epics, we know that shorter and simpler poems must have gone before. Songs of love and war, of joy in life, and sorrow in the presence of death, festive hymns in honor of the gods, as well as shorter epic lays, are referred to again and again. Achilles, to the accompaniment of his lyre, comforts himself with songs about the heroic deeds of men, and Helen, with a certain ironical prescience, foresees that she will become a subject for future lays. Among passages that cast light on the intellectual pleasures of those early times are the scenes

in which Homer depicts the bard's part in the daily life in the palaces of the nobles. Thus, in the home of Odysseus, as the crowning grace of the banquet, Phemius plays the lyre and sings while the suitors dance, and later, while they sit listening in silence, he sings as a new and popular song the story of the pitiful return of the Achæans from Troy; Penelope hears it in her upper chamber and, saddened by the strain, descends and entreats him to select another from the many songs he knows. In like manner, Odysseus, while a guest among the Phæacians, conceals his face and weeps at Demodocus's tale of a quarrel between Achilles and himself and stops only, as the bard pauses now and again, to uncover his face and find solace in wine. In palaces like these did Homer sing his master-songs in the more quiet days that followed the strenuous period of trade expansion and colonization in early Greece.

We are to think of this poetry as retained by memory, and handed down orally, often, doubtless, from father to son and grandson, through long periods of time, until in the age of Pisistratus, with the wider diffusion of the ability to read and an increase in the use of manuscript books, the poems were committed to writing. Men began then to be conscious that much that claimed to come from Homer was not his at all. Thus arose the so-called Homeric question, which, in its modern form, at least, tries to decide whether Homer wrote both Iliad and Odyssey, or, if the former alone, whether even this came in its entirety and in its present form from the single mind of Homer.

At that time, the last half of the sixth century, B.C., interest in the Homeric poems was such that at state festivals, such as the Panathenæa in Athens, contests were held between the rhapsodists, as the reciters of the poems were then called, and prizes were awarded to the winners. Pisistratus, in order to keep the poems from further contamination and interpolation by these professional reciters, made certain regulations as to the distribution of the parts

of the poems which were to be recited by the contestants or as to the order in which they were to succeed one another, thus fixing more definitely the form of the poems. Their general structure shows that this action of Pisistratus was in no sense a combining of separate pre-existent lays into poems of the present form of either Iliad or Odyssey, as Wolf thought. If this were so, the connecting parts would show an inferiority of style, and this is very far from being the case, according to the opinion of the best scholars of to-day.

As the art of composing longer and more ambitious lays had been developing, the mode of delivery must have tended more and more toward a recitative with only a prelude that was musical, (such preludes are exemplified in some of the shorter extant Homeric hymns) or an interlude of a few chords while the bard was resting or searching his memory for a theme on which to dwell. The very perfection of the hexameter verse, the vehicle of this early poetry, is enough in itself to show that we have in the Iliad and Odyssey no primitive ballad literature, but literary masterpieces. This meter may have been developed by uniting two short dactylic lines, which had formed a couplet, into one. That the hexameter had gradually been brought to perfection is indicated by its fixedness of form, its variety of cæsural pauses, and its capacity to express changing emotions by the predominance of dactyls in lighter and livelier description and of spondees in more measured and serious passages.

It is hard for us to realize how the later Greeks loved their Homer — this poetry of the youth of their people. It was more than a Bible to them, for it was associated not only with their holy days, when they celebrated the worship of their gods, but with all their glad feasts and holidays. Apposite quotations from the poems were the highest evidence of culture and good-breeding; elegiac and lyric poetry drew their themes and their treatment of these

themes as naturally from this great poetic treasury as they did their varied metres from the ever-changing music of the hexameters. Many were the Greeks who memorized the whole or parts of the poems. Herodotus and Thucydides, Plato and Aristotle, knew their Homer through and through, and quoted freely from both poems, and the tragic poets took their hearers back with them into this heroic world to teach them all they knew and felt about man and god, about life and fate. The Greeks well named Homer the father of poetry, for we can hardly imagine lyric and tragic poetry as coming into being at all without Homer as their source and inspiration.

There is to us moderns, too, something of perennial interest, of eternal freshness about the Iliad and the Odyssey, whether appreciated most fully in the sonorous yet facile rhythm of the original hexameters, or presented to us in the translations of men of such different epochs and literary fashions or ideals as Chapman and Pope, or Bryant and Palmer. The Odyssey in the prose of Butcher and Lang may be said to "read like a novel"; it combines the skill of high literary art with the ingenuous charm of a folk fairy-tale telling of strange adventures with sorceresses like Circe and Calypso or with giants and ogres like Polyphemus and the Læstrygonians. The romantic interest of the Iliad is less continuous, but we may still follow the story of the wrath of Achilles and his final reconciliation with the great king Agamemnon with somewhat of the thrill felt by Greek hearers or readers of many ages to whom Achilles became the ideal of sensitive, strong manhood rebellious against an unjust king and an untoward fate.

THE EPIC CYCLE AND THE HOMERIC HYMNS

The early popularity of the Homeric poems is attested by the rise of the poets of the Epic Cycle who attempted in brief compass to complete the story of the Iliad and

Odyssey or to tell of the events antecedent to it. Some of these poems in the uncertainties of oral transmission passed current under Homer's name, as did also the so-called Homeric Hymns, of which the shorter ones give evidence of having served as preludes to epic recitals, while the longer ones form short independent epics telling of the genealogy or history of separate divinities. Such are the hymns to Apollo, Aphrodite, and Dionysus.

HESIOD

The poems of Hesiod fall into an altogether different category. Here we find the personality of the poet coming to the fore, though his work itself shows far less creative individuality than the Iliad or the Odyssey. His 'Works and Days' is little more than a catalogue of the times and seasons to which the Bœotian farmer was a slave, interspersed with trite maxims and aphorisms. The bitterness of this rude life is reflected in the passages which touch on the personal life of this poet of Ascra, the little town on the slopes of Helicon. Cheated of his inheritance by his brother whom he is constantly chiding, he sourly and crabbedly decries his own time to the advantage of the golden and heroic ages that were past. In the 'Theogony,' Hesiod gathered together the religious lore that was current in his day about the origin of the world out of chaos, and the relations of the gods to each other and toward men. The baser and more ignoble side of the nature of the gods is presented with a crudeness that differs essentially from the brighter picture in the Iliad and Odyssey. Hesiod can hardly have written less than a hundred years later than Homer.

CHRONOLOGY OF PREHISTORIC GREECE

DATE	EVENTS
	All the earlier dates of what is described as the Ægæan Civilization are, of course, conjectural. The Minoan or Cretan Civilization, which has recently been made known by the explorations of Sir A. J. Evans and others, is assigned by him to the following periods:
3000–2200 B.C.	Early Minoan.
2200–1600	Middle Minoan.
1600–1350	Late Minoan (or, according to Mrs. Hawes, to 1200 B.C., the beginning of the Homeric Age).
2000–1200	The Minoan civilization penetrates the Greek mainland at points like Mycenæ, Tiryns, Amyclæ, Thebes, and Orchomenos.
1500–1200	This civilization is at its height in Greece.
1184	Traditional date of the fall of Troy.
1104	Traditional date of the Dorian invasion of Greece and of the fall of the Achæan civilization.
840	Traditional date of Homer, according to Herodotus (probably too late).
776	Founding of the Olympian Games, the basis of subsequent Greek chronology.
700	Hesiod (at least 100 years later than Homer).
654–617	Earliest evidence of Greek writing in inscriptions by Greek mercenaries at Abou Simbel in Egypt in the reign of either Psammetichus I. (654–617 B.C.), or Psammetichus II. (594–589 B.C.).
560–510	Rule of the Pisistratidæ at Athens.

READING RECOMMENDED

SELECTIONS	REFERENCES
Hesiod	13: 7326–32
Homer	13: 7551–61
" Selections from the Iliad	13: 7562–68
" Selections from the Odyssey	13: 7568–78
Homeric Hymns	13: 7579–88

In addition to the selections given in the Library, the student is advised to read in a modern translation the story of the wrath of Achilles and its fatal results, forming what we may call the original nucleus of the Iliad. This is to be found in Books 1, 11, 16–22. In the Odyssey, the story of Telemachus's visit to Pylus and Sparta in Books 1–4 should be read; and the episodes of Calypso in Book 5, of Polyphemus in Book 9, and of Æolus and Circe in Book 10 will be found of special interest. Books 13–16 tell of Odysseus's visit to his faithful swineherd, and 21–24, of his vengeance on the suitors of Penelope.

Elegiac Poetry. Greek elegiac poetry sprang naturally from the Epic. Its metre — the distich composed of a hexameter followed by a pentameter — was a simple variant of the Homeric verse. Its more subjective treatment of themes taken from daily life and the intercourse between friends reflected the rise of more consciously personal sentiments under the oligarchies and tyrannies that succeeded the monarchies of Homeric times. Interest in the glorious past of one's ancestors or one's race yielded to a desire for self-expression as the individual began to realize that he was an essential element in the state. Though originally a song of mourning for the dead, elegy dealt in a homely way with the ordinary life of the citizen, giving as it were genre pictures instinct with life though seldom rising to passionate expression. Callinus, Tyrtæus, and Theognis sought to stir their fellow citizens by giving expression to the motives by which they were themselves impelled.

Iambic Poetry. Iambic poetry broke away from the literary tradition of the epic in using an iambic metre that was more akin to the prose of daily life, and transferred such satirical invective as characterized the religious festival of Demeter to a literary raillery and criticism of one's foes or political opponents. Archilochus's satire is that of a bold and dashing cavalier who gives free vent to his feelings, while Simonides of Amorgos expresses the bitterness of a man disappointed in life and in himself.

Lyric Poetry Proper. The development of lyric poetry was coincident with a great improvement in the lyre. Terpander added three strings to the instrument's four and a complete octave was attained. Under the inspiration of higher musical skill came a more impassioned poetry. In Lesbos, in the highly musical Æolic dialect with its soft liquid and sibilant sounds and its more open vowel scale, the passionate feelings of a Sappho found an adequate expression. No poet of any time has ever succeeded better in making sound voice sense. Even the most inarticulate emotions of joy and sorrow find utterance. Alcæus, too, in poems that deal with love, politics, and patriotism, reflects to us, with the high-spirited carelessness of a wealthy Lesbian noble, the turbulent life of contests between the oligarchs and the masses. Here, too, belong the beautiful lyric gems of an Anacreon, which were the models for many a later poet, whose work is often confused with that of the master.

Dorian Lyric Poetry. The Dorian lyric poetry was less personal that the Æolian, centering as it did around the religious festivals of the race. To its earlier poets Alcman, Arion, and Stesichorus, respectively, are attributed the invention of strophe and antistrophe, the dithyramb sung by the cyclic chorus, and the epode. Simonides and Pindar transcend the limits of the Dorian school and represent the highest development of Greek lyric poetry. Both came under the inspiration of the Persian wars and saw

Athens extending its empire over the Ægæan. What part the rhythmical beauty of the dances and the more highly developed musical skill of the time played in stimulating and exciting the imagination of these poets we can never know. We see an intoxication of sense which, though never so un-Greek as to become neurotic, touches all life with a magic that seems to carry us into another world. Bacchylides of Ceos, a nephew of Simonides, is now known to us by nineteen poems recently found in an Egyptian papyrus (1896); most of these — like the poems of Pindar — are "epinicia," that is, they are poems that celebrate the victories of athletes. Bacchylides fails to reach the heights of imagination of Pindar, but his poems are nearly perfect in grace and beauty.

CHRONOLOGY OF GREEK LYRIC POETRY

Note: *c* means about; *fl* means flourished.

DATE	WRITERS
Lyric Poetry 676–673 B.C.	Terpander of Lesbos wins a prize at the Carneia in Sparta in the 26th Olympiad.
Elegiac Poetry 632	Tyrtæus wrote in Sparta at the time of the second Messenian War.
639–559	Solon, the most famous of the Seven Wise Men, lived at Athens.
550–500	Theognis of Megara lived probably in the last half of the sixth century.
Iambic Poetry *c* 650	Archilochus of Paros *fl.*
c 625	Simonides of Amorgos *fl.*
c 550	Æsop. The later fable writers, Phædrus and Babrius, seem to have had iambic prototypes before them in their handling of Æsop's fables.

CHRONOLOGY OF GREEK LYRIC POETRY—*Continued*

DATE	WRITERS
Melic Poetry (Lyric in the narrower sense)	
c 610–550	Alcæus of Lesbos.
612–?	Sappho, a slightly later contemporary of Alcæus in Lesbos.
? 562–477	Anacreon of Teos.
Choral Lyric Poetry	
c 650–600	Alcman *fl.*
640–555	Stesichorus of Himera in Sicily.
625–585	Arion at the court of Periander, tyrant of Corinth.
556–468	Simonides of Ceos.
522–442	Pindar of Thebes in Bœotia.
c 505–*c* 430	Bacchylides of Ceos.

READING RECOMMENDED

SELECTIONS	REFERENCES
Tyrtæus	25: 15161–66
Solon	22: 13642–46
Theognis of Megara	24: 14789–94
Archilochus	25: 15168–71
Æsop	1: 200–09
Babrius	2: 1148–54
Alcæus	1: 268–72
Sappho	21: 12817–24
Anacreon	1: 492–500
Alcman	1: 281
Stesichorus	25: 15179–80
Simonides of Ceos	22: 13462–70
Pindar	19: 11487–505
Bacchylides	25: 15182–83
Greek Lyric Poetry	25: 15161–84
Greek Anthology	11: 6637–52
The Gods of Greece (Poem by Schiller)	21: 12896–99

GREEK DRAMA—TRAGEDY

The drama in Greece arose naturally from the two types of literature that we have already discussed. Epic poetry at its best was dramatic in the sense that where it was in any way possible the story was developed in an interchange of speech between the persons of the narrative. Thus long stretches of the Odyssey are told in the words of Odysseus himself, and two thirds of the first book of the Iliad is in dialogue. Though it would seem to us that, given such a highly dramatic scene as the quarrel between Achilles and Agamemnon, the thought of dramatizing it would have occurred to someone quite naturally and at a comparatively early time, such was not the case. Greek drama did not spring from the epic directly, though its greatness, its effectiveness was derived, when once its germ was started from that remote world of supermen and gods which had been so vividly described by Homer, that it still lived in the folk imagination of the Greeks of the sixth and fifth centuries B.C. It was from the Doric dithyramb that tragedy arose by almost painfully slow steps. Arion had introduced in his cyclic choruses conversations between the members of the chorus about Dionysus's wanderings in his late entry into the family of the gods of Greece, but it was reserved for the Athenian Thespis in the little deme of Icaria, where this worship was early established, to make the decisive invention—the addition of a real actor who in conversation with the chorus or its leader could take the part, now of a priest of the god, now of the god himself, and again of some mortal like Pentheus resisting the ecstatic frenzy of the god's adherents. The revels and dances of the City Dionysia, then, celebrating the rejuvenation of the earth in the glories of spring, were the immediate source of Greek tragedy, and the theatre of Dionysus in Athens became to the whole Greek world the centre of this the highest manifestation of the literary genius of the Greeks.

Among all other peoples folk-drama ended, as it began, in crude abortive mime or farce, except as it came under the influence of the Greek. These dithyrambic choruses in honor of Dionysus were originally danced by men impersonating satyrs, youthful and lustful creatures, half man, half goat, and it is from the Greek word for goat ("tragos") that tragedy gets its name. The "skene" or tent in which the actor changed his costume has given us the word "scene" which we now interpret as meaning the setting in which a given episode takes place, or the episode itself.

Æschylus. The essence of tragedy lies in the clashing of two moral principles; two "characters" in a literal sense of the word must be brought into juxtaposition and conflict. In dramas, like those of Thespis with only one actor, tragic situations could only be narrated. It was Æschylus who by the introduction of a second actor really created tragedy, for antagonists were thus brought face to face, the names in fact for first and second actors being protagonist and deuteragonist. In his earliest play, 'The Suppliant Women,' sparing use of this innovation was made, the choral or lyric songs predominating, while in the next tragedies, 'The Persians' and 'The Seven against Thebes,' the choruses are reduced in length and the dialogue increased, but the moments of greatest tragic interest are still narrated rather than acted, in spite of the fact that a second actor was used. In the four later plays, however, the tragic situations are developed by the dialogue itself, and the chorus, except in 'The Eumenides,' ceases to take any real part in the action of the play and becomes merely a sympathetic spectator. Æschylus made his plays more effective by having the four plays, with which a poet contended for the tragic prize, deal with one theme, in a so-called tetralogy, or at least by connecting three of them so as to form a trilogy with a satyr-play at the end in which the spirit of the old Dionysiac festival was kept up. What distinguishes him most, however, from his two great successors is the lofty

grandeur of his art, and the serious moral purpose with which his plays were written. His characters are titanic in strength, and indomitable in will and patience, but the preternatural in them is so tellingly described or suggested that they take us away into a world where fate is inexorable and the gods are ever just in punishing men's crimes.

Sophocles. In 'The Frogs' of Aristophanes, Sophocles cheerfully yields the palm in this grand art to Æschylus. The heroes and heroines of Sophocles are no giants like Prometheus, championing the cause of mankind, no Cassandras, endowed with strange prophetic powers, but human beings, men and women cast large, but true to type, idealized to be sure and made perfect but still remaining creatures of this world, about whom no veil of mystery could be thrown. It is as the poet who perfected the tragic art, the poet who most fully realized its proper limits, and within these limits brought the most tremendous effects into being with the simplest, truest, most obvious means, that we must evaluate Sophocles. As the relative importance of the dialogue increased, he felt the need of a third actor (in 'The Œdipus at Colonus,' even of a fourth) and this improvement made it possible to contrast the response of two different natures like those of Antigone and Ismene to Creon's edict that their brother was to lie unburied, and to depict in the face or gesture of a Jocasta the tragedy in a human soul that sees death and shame before it.

With the increase in the power rapidly to develop the action through the more extended dialogue and the larger number of actors on the stage at one time, the need of a trilogy or tetralogy on the same theme was no longer felt. Rather did the choice of subjects that differed give greater variety to the tragic performances.

Euripides. Sophocles, in comparing himself with the third great tragic writer, said that he represented men as they ought to be, while Euripides represented them as they were, a statement that forcibly contrasts the idealism of

the one with the realism of the other. Euripides's plays reflected the newer and more cosmopolitan philosophy of the last part of the fifth century B.C. Nay, they even anticipated or perhaps contributed to produce that of the following century. The appeal was made to personal sentiment and emotion rather than to men's common feelings of right and wrong, and in this more individual and sentimental view of life the passions of love, jealousy, hate, and fanaticism are naturally the mainsprings. Euripides is therefore in spirit the most modern of the three tragedians. The symptoms of Phædra's love-sickness, her querulousness and petulance, are described almost in the fond detail of a melodramatic novel. Euripides won the first prize only five times, as compared with Sophocles's eighteen victories and Æschylus's thirteen, but after his death his dramas far surpassed in popularity those of his predecessors. In modern times, too, in reaction against almost a cult tendency to put Sophocles on the pedestal of tragic perfection, Euripides has been increasingly appreciated, as the innovations which he introduced have been more fully understood in relation to the changing life of his time.

GREEK DRAMATIC AND MUSICAL FESTIVALS

On no occasions in the life of ancient Athens did popular excitement run higher than at the two grand festivals of Dionysus, the City Dionysia and the Lenæa. These celebrations were distinctly religious. After a spectacular parade, with all the splendor and jollity of a Mardi Gras, the statue of Dionysus was ceremoniously placed in the theatre, where the seat of honor was always given to his priest. Happiness reigned supreme. Disorder or crime during these days was regarded as sacrilege and was summarily dealt with. Audiences of approximately twenty thousand sat on the ground or on rude benches from morning to night, for five or perhaps six consecutive days, listening

unwearied and unsated to play after play of tragedy or comedy, or to the cyclic dithyrambic choruses of men and boys from the different tribes. Prizes were given in all three contests, the award being made by five judges chosen by a somewhat complicated method combining election and lot. At the City Dionysia strangers were present in large numbers to share in this, the greatest of the religious functions of the state, and, during the period of the Athenian supremacy, the tribute from the allied states was exhibited at this time, and ambassadors came to present their causes. Our great musical festivals form perhaps the closest parallel to these celebrations, but the Dionysia were state functions; poets and players were selected by the state, and public money, raised by a tax on the wealthiest citizens, was used to meet the expense; tickets were provided by the state for those who were too poor to pay the merely nominal price of admission. These choruses and plays were the greatest of the literary pleasures of the citizens and took for them the place of magazine and book reading. The tragic and comic poets were their religious, political, and social teachers. Sententious aphorisms and quotations in contemporary and later literature testify to the part played by comedy and tragedy in shaping public opinion and morals.

In a city like Athens, beautified by the most graceful temples that the world had ever seen, with its squares and porches adorned with the sculptures of the world's greatest artists, scenes like these must have been an inspiration to Athenian and foreigner alike. How blest was Athens in its Acropolis, that towering hill of only a thousand feet in length, crowned with the Parthenon, and the Erechtheum, and the magnificent portal the Propylæa! Later on in the year what a scene must the Panathenæa, too, have afforded when amid the maze of sculptured denizens of the violet-crowned hill the light-hearted and brightly clad Athenian youths and maidens wound their way to the

virgin-goddess's temple to the shrine of that patroness of art and literature, the embodiment of Athenian moderation and wisdom.

GREEK DRAMA—COMEDY

Aristophanes. Though tragedies as well as comedies were presented at both of the greater festivals of Dionysus, tragedy predominated at the City Dionysia and comedy at the Lenæa. This latter festival occurred in mid-winter and was therefore not frequented by strangers, as the sea was then not safe for travel. Comedy arose from the joyous side of the worship of Dionysus, as tragedy from its more serious phases. The name comedy is probably derived from the "comus" or band of revellers which during these festivals indulged in coarse jokes or licentious banter at the expense of the spectators. Its essence lies therefore in ridicule, in arousing a laugh, and in thus increasing the merriment and jollity of the crowd.

These comic songs had assumed dramatic form first in Megara, from which city they were introduced into Attica in the time of the Pisistratidæ by Susarion. The crude Megarian farce had developed even then into a comedy of manners, for we read of the invention, by a certain Mæson, of masks of uniform types, representing, e. g., slaves and cooks. This comedy of manners must have persisted in many parts of Greece and especially in Sicily, where Epicharmus first brought it to high perfection early in the fifth century. It gave rise later to the Middle and New Comedy or at any rate was parallel to these.

In Attica we find, under the democracy of the fifth century, Eupolis, Cratinus, and Aristophanes (though comedies of the last alone are extant) turning their jibes against the foibles and weaknesses of men prominent in political life, or against the larger policies of the state. This could only take place while democratic free speech reigned, and accordingly we find Aristophanes in his later

plays abandoning completely his invective of Cleon and his raillery of the Knights and the Dikasts for literary criticism in 'The Frogs,' and for making sport of women's rights in 'The Ecclesiazousæ.' It is a mistake to assume that Aristophanes regarded himself as having any other mission than that of amusing his audiences. He was by nature a conservative, a "laudator temporis acti," and for this reason was unable to see the good in the new philosophy or the new drama of his time. His greatest gift, apart from a keen sense of humor that enabled him to turn anything and everything in the daily life of the Athenians into a jest, was a wonderful vein of the purest lyric melody. Nothing can ever surpass the joyous warbling songs in the choruses of 'The Birds.'

Middle Comedy. Aristophanes's 'Plutus' forms a transition to the Middle Comedy in that it has a certain moral tendency, showing as it does the advantage of having the good made rich. During this transition period the comic writers found their subjects in the philosophical, literary, and religious fads of the day rather than in politics. The more sober interest of the Athenians of this time in oratory seems to have removed politics from the comic sphere, or perhaps the more cosmopolitan spirit of the time made things of this nature seem less fit subjects for comedy. We find coming into existence, then, a genuine comedy of manners in which all the characters tend to become types, the parasite, the impecunious lover, the miserly or the indulgent father, the cunning slave occurring again and again. Burlesques of the old gods had helped to establish such types as the glutton, the braggart, or the wanton.

New Comedy. In Menander the culmination of this tendency is reached, though it is only through the Roman writers, Plautus and Terence, and a few rather extensive fragments that have recently been unearthed in Egypt that we can appreciate somewhat fully the nature of his own

and of his contemporaries' work. These changes had been accompanied, if not in great measure caused, by a decrease in the part taken by the chorus. This may well have been, at first at any rate, largely a matter of economy in the administration of the Dionysiac festival. Modern comedy, except in the form of the musical extravaganza, has never subjected itself to the incubus of a chorus.

CHRONOLOGY OF GREEK DRAMA

DATES	WRITERS AND EVENTS
c 600	Arion introduced conversations about the adventures of Dionysus between members of the Cyclic choruses.
534	Thespis introduced an actor who personified Dionysus or one of his followers.
525–456	Æschylus lived.
496–406	Sophocles lived.
484	Æschylus wins his first victory, about fifteen years after his first appearance.
c 480–406	Euripides lived.
472	‹Persians› of Æschylus produced.
467	‹Seven against Thebes› of Æschylus produced.
458	The trilogy, ‹Agamemnon,› ‹Choephori,› and ‹Eumenides› of Æschylus produced.
455	First play of Euripides produced.
c 450–*c* 385	Aristophanes lived.
442	‹Antigone› of Sophocles probably presented.
438	‹Alcestis› of Euripides produced.
431	‹Medea› of Euripides produced.
428	‹Hippolytus› of Euripides produced.
c 425	‹Œdipus Tyrannus› of Sophocles probably produced early in the Peloponnesian War (431–404).
425	‹Acharnians› of Aristophanes produced.
424	‹Knights› of Aristophanes produced.
423	First edition of ‹The Clouds› of Aristophanes.
422	‹Wasps› of Aristophanes produced.
421	‹Peace› of Aristophanes produced.
415	‹Troades› of Euripides produced.
414	‹Birds› of Aristophanes produced.
412	‹Helena› and ‹Andromeda› of Euripides.
411	‹Lysistrata› and ‹Thesmophoriazousæ› of Aristophanes produced.

CHRONOLOGY OF GREEK DRAMA—*Continued*

DATES	WRITERS AND EVENTS
409	‹Philoctetes› of Sophocles is dated by didascalic notice.
408	‹Orestes› of Euripides produced. ‹Iphigenia› and ‹Bacchæ› posthumously produced.
405	‹Frogs› of Aristophanes produced.
401	‹Œdipus at Colonus› of Sophocles produced not long after the poet's death.
392 or 389	‹Ecclesiazousæ› of Aristophanes produced.
388	‹Plutus,› which failed in 408, re-produced.
361–263	Philemon lived.
342–291	Menander lived.

READING RECOMMENDED

SELECTIONS	REFERENCES
Æschylus	1: 183–200
Sophocles	23: 13647–76
Euripides	9: 5569–90
Aristophanes	2: 759–87
Philemon	19: 11403–04
Menander	19: 11405–08

In addition to these readings Plumptre's translations of Æschylus and Sophocles, Jebb's and more recently Whitelaw's of Sophocles, A. S. Way's of all three tragedians, and Gilbert Murray's of Euripides may be heartily recommended. Roger's and Frere's translations of Aristophanes preserve to us much of the joyous lively wit of the original Greek. It is, of course, only by reading plays in their entirety that the poet's dramatic art can be appreciated. Of more general and comprehensive works ‹Studies of the Greek Poets› by John Addington Symonds, and ‹Lectures on Greek Poetry› by J. W. Mackail contain illuminating essays on Greek drama.

HISTORY

History with the Greeks, like the other forms of their literature, followed a course of natural development from the ruder to the more polished and complex. In the logographers of western Asia Minor, as these recorders of dry facts were called, history took its rise, much as in the earlier epic poems we saw the way prepared for Homer, and this earlier stage culminated in Herodotus who is rightly called the Father of History. Just as centuries were required to develop epic verse, so a not inconsiderable time was doubtless necessary to make Ionic prose the facile instrument which we find Herodotus using so gracefully and interestingly. Among a people that makes little use of writing, literature starts in the form of poetry because it is thus rendered easy for the poet to remember and repeat, and more interesting for the hearer to listen to, since it has the added charm of musical rhythm and a poetic vocabulary which is rendered thus poetic by the very fact that it is reminiscent of bygone times, remote from the prosaic present. With heroes and their deeds enveloped in this enchantment of distance, imagination gives the poet his power, and the pictures thus called forth are sharply impressed on the hearer by their verbal form and are easily recalled in quotation and fancy. Prose came to be used by these historical logographers only after repeated attempts at a use of the hexameter for such purposes had proved how futile it was to put classified and dissected facts into poetry.

Herodotus. Herodotus was to the ancients, is to us, and as far as we can see always will be the prince of story-tellers. His work, written though it was, was not intended primarily to be read in book form, though it is most interesting reading. It was to be read aloud by the author himself, and we hear in fact of public readings given by him in Athens and at Olympia. Eight or ten readings — a

Lowell Institute course — would cover the history of the Great Persian War, for this was Herodotus's only theme, though he artfully brought in many a tale of Egyptian wonders that he had seen, and many a description of strange customs like tattooing among the Thracians and the scalping of their enemies by the Scythians. These stories seemed to him to have their bearing on these great events which he naïvely tells in his preface he cannot allow to be forgotten. This great war so fraught with tragic moment for Greece and Persia he unfolds like a veritable tragedy. How Marathon, Thermopylæ, and Salamis have continued to live in men's memories as among the greatest days in the history of mankind! Herodotus was a genuinely religious man and saw in the disaster to Xerxes's invading millions the hand of divine providence smiting down the things of high estate. If he regarded the gods as envious of man's greatness, it may have been that he saw with timid eyes Athens, too, rising to a supremacy that he felt must challenge defeat and destruction.

Thucydides. Herodotus gives us many a glimpse of his friendly, credulous, garrulous personality, but Thucydides with an austere self-restraint, that arises from his scientifically objective point of view, permits hardly any inferences as to his political or religious opinions. Profiting undoubtedly by what he conceived to be Herodotus's faults, he proposes to himself to set forth the facts about the Peloponnesian War, foreseeing that it was to be one of the greatest of wars. His plan was chronological, and it is only because his masterful mind sees events in their just relative importance and their bearing on each other and on the whole war that this way of treating his subject is kept from degenerating into a dry annalistic method. As it is, we have perhaps the greatest history that has ever been written dealing with one of the greatest tragedies of history. Thucydides does not attribute the dread result to fate, or even to divine interference. With cold, sharp clearness of

vision he describes the weaknesses and sins of men and parties and nations as bringing their dire consequences with the scientific precision of cause and effect. We feel, however, the intenseness of his love for Athens and his sympathy for democracy. His literary style he created for himself. In the narrative portions, as for instance in his description of the plague at Athens, it is direct and terse, but when he attempts to reproduce the speeches of conferences and embassies, as he felt he must, in deference to the Athenians' love of oratory, he shows the influence of the artificial rhetoric of Antiphon and of such sophists as Gorgias of Leontini; his terseness then becomes obscure and his antitheses are frequently false and without point.

Xenophon. Although Thucydides outlived the Peloponnesian War, his history covered only the first three quarters of it. The last years (411–404) are treated by Xenophon in the first two books of his 'Hellenica' in a strangely summary fashion and with the emphasis frequently on unimportant events. The latter books are not in the same degree open to this criticism, but they too betray Xenophon as lacking in historical perspective and prejudiced by his own political convictions. In his 'Anabasis,' however, we have a fascinating historical account by an eyewitness and participant in Cyrus's attempt, with the aid of the Ten Thousand Greeks under Clearchus, to overthrow his brother Artaxerxes. The 'Cyropedia' is an imaginary account of the birth and education of Cyrus the Great, and is really a political pamphlet in a form approaching our novel, in which Xenophon sets forth his ideal of a monarchy.

CHRONOLOGY OF GREEK HISTORIANS

DATES	EVENTS
c 484–425	Herodotus was born at Halicarnassus and died at Athens or Thurii. He read his History and received a reward of ten talents from the city of Athens in 445. He settled in Thurii in 444.
c 455–*c* 400	Thucydides lived. He commanded military operations in Thrace in 424. He was banished, owing to failure in Thrace, up to the year 403.
c 434–*c* 355	Xenophon lived. He took part in Cyrus's expedition in 401; fought with the Spartans against Athens at Coronea in 394; and lived in banishment at Skillous, which the Spartans gave him as a reward, until 370.

READING RECOMMENDED

SELECTIONS	REFERENCES
Herodotus	12: 7285–306
Thucydides	24: 14909–31
Xenophon	26: 16243–60

The best translations are Rawlinson's of Herodotus and Jowett's of Thucydides; Dakyns has translated all the works of Xenophon.

ORATORY

Contemporary with the development of prose for the purposes of recording history was its stylistic growth in the oratory of political life, and of the Athenian law courts. Even in Homer the heroes are often distinguished by their manner of making speeches, and in the fifth century B.C. we find Themistocles at the time of the Persian wars, and Pericles toward the end of the century, gaining and main-

taining their ascendancy by their ability to speak before the people.

Antiphon (480–411), the earliest of the ten Attic orators, was the originator of political oratory, the Æschylus of the oratorical art. Though he was active in the oligarchical party and instrumental in establishing the Four Hundred in 411, his speeches were mostly written for those who could not compose their own defenses without professional help. His style was severe, pregnant, and highly poetic in its phraseology.

Lysias is distinguished as having been the first professional speech writer to attempt to suit the style of the particular speech to the individuality of his client. The law required that the accuser and defendant should speak for themselves. It was, therefore, necessary that the real artist in speech-writing, and Lysias was pre-eminently this, should make his clients speak in character. His was the masterly art which concealed art. In graceful simplicity and fluent forcefulness his orations are unexcelled. .

The orations of **Isocrates** belong to the epideictic or show orations, in which sense is sacrificed to form. In the magniloquence of his 'Panegyricus,' for instance, we can feel that the past greatness of Greece has so completely faded that it has become a subject for rhetorical and sentimental display, and has ceased to stir men to assert themselves and to act. He pretends to desire to rouse Greece against Asia once more, but his eloquence does not ring true. The perfection of his literary style, his attention to matters of rhythm and rhetorical balance, to the musical joining of word to word, and to avoidance of hiatus between words exerted a great influence on Demosthenes and Cicero.

Demosthenes was so much the statesman of strong and decided character and the orator of terrific earnestness, that, while willing by patient effort to master these details of art and style, he could never lose himself in the pettiness and triviality of an Isocrates. His is the intellect of a

superman, which draws its moral force and its power of expression from the very highest political and patriotic impulses and convictions. No historian could give us a picture of Greece tottering to its fall that would compare with the dramatic recital in the 'Philippics,' in the oration 'On the Peace,' and in the masterpiece of all—the oration 'On the Crown.' These tell in his own words what this heroic defender did to save Greece from her fall before the Macedonians.

Æschines as an orator is second only to Demosthenes, but his was a natural gift of fluent eloquence, far less trained and polished than that of Demosthenes. In argumentative power he was far inferior to him, and less convincing. His moral inferiority, his lack of courage, his pessimistic feeling of hopelessness in the struggle against Macedon, contributed to make him less effective than his great rival. In the oration 'Against Ctesiphon' (330 B.C.), which Demosthenes answered with the oration 'On the Crown,' he failed to get one fifth of the votes and, rather than submit to fine and disgrace, left Athens forever.

PHILOSOPHY

As in the sphere of art, so too in the field of philosophical thought and speculation the world owes to Greece not only the beginnings of philosophy, but also the defining of its limits, the fixing of its proper categories, and the decision as to the direction, at least, in which it was to progress during the centuries. It is, however, of the early philosophers as writers that we must here speak. Heraclitus (540–475 B.C.), called the Dark Philosopher, is the founder of metaphysics; that everything is in a state of change and flux from not-being to being and vice versa was his belief; our senses are no safe witnesses, and all things are relative. His only extant work, 'On Nature,' is obscure, not only in the profundity of the thought, but in the difficulty of

expressing this thought in the Greek language as it then existed. Parmenides, who flourished about 500 B.C., has left us only about 160 lines of a poem called 'Nature,' in various fragments, divided between a Proem, a part called Truth, and a part called Opinion. In the second part he treats of the real unity of what is existent, and, in the third part, of the unreality of variety, i. e., of its non-existence. Opinion is what seems to exist but does not really exist. His literary style is to the point and direct, with a certain rugged simplicity. Empedocles (490–430 B.C.), of Agrigentum in Sicily, also wrote a poem on nature of which four hundred lines in unequal fragments remain. His stately hexameters influenced Lucretius greatly. His mysterious personality as statesman, prophet, and reformer gave rise to many strange tales. The "elements," fire, air, water, and earth, are in constant activity, according to him, under the forces of love and strife.

In the latter part of the fifth century we find philosophy taking a more practical turn. It was probably in the hand of those private teachers called the sophists, who were nothing if not practical, that this bent toward ethics and ordinary life was first seen.

Xenophon's philosophical works, which can only be so called because they deal with the philosopher Socrates, comprise the 'Œconomicus,' a treatise on ideal household administration, the 'Symposium,' a banquet scene of well-known Athenians including Socrates, and his 'Memorabilia' which gives a somewhat photographic but entirely inartistic picture of the every-day life of Socrates as seen and, shall we say, misunderstood by this pragmatical man of letters.

Plato. It is, however, to Plato in the 'Apology,' 'Crito,' 'Phædo,' and 'Euthyphro' that we must look for the judgment of a discerning eye on Socrates, the founder of all philosophy, even modern. Socrates first called the minds of men from abstruse and purely theoretical speculation

about the universe of matter to man himself in his relations to his fellowmen and to the divine. He asked such questions as "What is virtue?" "What is a state?" "What is it to govern a state?" In Plato's inimitable way of presenting the dialectic method of Socrates, a method which sought to arrive at the truth inductively by a system of question and answer in dialogue between Socrates and men in all walks of life, we get an impression of the master that is undoubtedly idealized by the writer's own poetic and imaginative temperament, but it is just this artistic element in his work that contributes to make it the highest creation of Attic prose. In his 'Republic' and 'Laws' Plato presents his more constructive work describing the ideal state and setting forth his doctrine of ideas, but into his philosophical views, as being apart from literary study, we shall not enter.

Aristotle. For a similar reason Aristotle also, who systematized more fully what Plato had intuitively sensed, demands here only a passing mention. His literary style is so devoid of charm in spite of its being so pregnant with thought and so logical in its expression, that it is only as the first great critic of literature that he can be mentioned here. The concepts of what constitute the genuinely dramatic, the tragic, and comic were first defined in the 'Poetics' of Aristotle. His 'Rhetoric,' too, analyzed and classified masterpieces of a literature that had ceased to be produced. The creative power of Greek literary genius had spent itself. From now on only fitful bursts, ineffectual as compared with the old fires, flare here and there through the darker ages till in modern times the ballads of the liberty-loving Klephts sprang up in the mountains of Greece to show that neither the language nor the spirit of ancient Greece was entirely dead, that Greece could still fight the Turk as she had in old times fought and conquered the Persian.

GREEK ORATORY AND PHILOSOPHY
CHRONOLOGICAL TABLE AND READING RECOMMENDED

DATES	AUTHORS OR EVENTS	REFERENCES
540–475 B.C.	Heraclitus	12: 7247–51
c 500	Parmenides *fl.*	18: 11114–16
490–430	Empedocles	9: 5467–74
490–429	Pericles	19: 11605–18
480–411	Antiphon	
469–399	Socrates	22: 13627–41
c 444–*c* 380	Lysias	
436–338	Isocrates	
431–404	Peloponnesian War	
427–346	Plato	19: 11519–50
389–314	Æschines	1: 179–183
384–322	Demosthenes	8: 4535–54
384–322	Aristotle	2: 788–801
338	Battle of Chæronea	
330	Oration of Æschines against Ctesiphon, and of Demosthenes (On the Crown.)	1: 181–183
60 A.D.	Epictetus born.	9: 5497–058

LATER GREEK LITERATURE

We have, then, thus traced the organic life of Greek literature. What comes later is either imitative, as in the poems of Callimachus and the 'Argonautica' of Apollonius of Rhodes (see, in The Warner Library, 2: 731–741, 'The Argonautic Legend') or, as in the case of the idyls of Theocritus and the poems of Bion and Moschus, is a harking back to the old touched with new life owing to new conditions. In this bucolic literature, which affected Virgil so strongly, it is a fostered and self-conscious love of nature and the simple life that arises in the breasts of men that are wearied of the refinements of civilization. Later, in the third century A.D., a somewhat similar feeling motivated the writing of romantic novels by Heliodorus, Longus, and Achilles Tatius. Contem-

porary with the Alexandrian writers mentioned above we find Polybius who fought against the Romans in their conquest of Greece, giving with almost Roman matter-of-factness the history of these wars that terminated with the fall of Corinth in 146 B.C., while Josephus narrates the history of the Romans' wars against the Jews of his time and gives an account of Jewish antiquities from the very earliest times. Plutarch in his parallel lives of the most famous Greeks and Romans carries biographical historical writing to a very high degree of perfection. No other source gives us such clear and authentic details about the life of the ancient world. Among philosophical writings the 'Hymn to Zeus' of the Stoic philosopher Cleanthes has been preserved to us by Stobæus; the 'Discourses of Epictetus' and his 'Encheiridion' give a clear presentation of the practical doctrines of this deeply religious Stoic whose faith in God and in man's ability to will to take his part in God's world, was so strong. Among the Atticists who in their language and style as well as in the subjects on which they wrote went back to the centuries before Christ, the satirical Lucian and Alciphron stand pre-eminent. In the drawing of character and the telling of stories of adventure they make that ancient life thoroughly up-to-date and modern in tone. Zeus and Hera talk in almost the lingo of a modern divorce court. Another of the Atticists, Pausanias, drily and prosily tells us, as an extensive traveler, of the cities and monuments of his time. His is an early Baedeker's guide. From about this time, the second century A.D., dates what Renan has called "the most human of all books," the 'Reflections or Meditations of Marcus Aurelius,' the moral guide by which the great emperor governed his life. An episodical literature consisting of anecdote and biographical incident is found in Athenæus and Ælianus Claudius, while Diogenes Laertius tells us in his lives of the philosophers many details of their beliefs that would otherwise have perished. The eloquent

sermons of St. John Chrysostom, i. e., the golden-mouthed or tongued, and the works of Agathias who wrote a history of the conquest of Italy in the sixth century by Narses, may be said to close the history of Greek literature as presented in The Warner Library.

LATER GREEK WRITERS
CHRONOLOGICAL TABLE AND READING RECOMMENDED

DATES	AUTHORS	REFERENCES
301–232 or 252 B.C.	Cleanthes	6: 3784–86
c 270	Theocritus *fl.*	24: 14796–88
c 250	Callimachus *fl.*	5: 3101–06
222–181	Apollonius of Rhodes	
204–122	Polybius	19: 11701–10
c 150	Moschus *fl.*	17: 10360–64
c 100	Bion *fl.*	3: 1893–97
c 37 A.D.—*c* 95 A.D.	Josephus	14: 8361–8384
46–120	Plutarch	19: 11601–50
60	Epictetus born	9: 5497–508
Second century	Alciphron *fl.*	1: 275–80
Second century	Pausanias *fl.*	19: 11210–22
120–180	Lucian	15: 9285–90
121–180	Marcus Aurelius	2: 1022–44
c 200	Athenæus *fl.*	2: 923–32
End of second or beginning of third century	Longus	15: 9197–9202
222	Ælianus Claudius died	1: 173–178
235	Diogenes Laertius *fl.*	8: 4711–24
Fourth century	Heliodorus	12: 7221–28
345–407	St. John Chrysostom	6: 3665–74
536–582	Agathias	1: 223–24

The following general articles may be consulted with advantage: H. F. Amiel's 'Journal' (On our barbarism compared with the Greeks) 1: 482–2; G. W. F. Hegel's 'The Greek World,' 12: 7174–5, and 7117–7; D. J. Snider's 'The Battle of Marathon,' 22: 13603–26; and J. A. Symonds's 'The Genius of Greek Art,' 24: 14356–61.

ARCH OF TITUS, SHOWING COLOSSEUM, ROME

LATIN LITERATURE

BY CARROLL N. BROWN

JUST as the name of Greece is to the world of to-day almost synonymous with that literary and artistic gift which was a consequence of the Greeks' rare feeling for symmetry and beauty, Rome may be said to stand for an equally original creative ability to organize and administer government. The successive attempts of Athens, Sparta, and Thebes to unite Greece under one leadership had signally failed, owing to the selfishness and jealousy of the different states and their leaders. Even the vast empire of Alexander the Great had disintegrated as soon as the one great unifying force that had formed it — the magnetic personality of its king — had ceased to exist. Rome, however, starting from small beginnings, steadily trained herself, as her power gradually increased, for the important part that she was destined to play as the mistress of the world.

In the "Latin League," which was formed in very early times for purely defensive purposes against the Etruscans and the mountain tribes of central Italy, but which ultimately in aggressive warfare conquered these peoples and assisted in the subjugation of the rest of Italy, we find the germ of the Roman Empire that was to come. The conviction was borne in upon the Romans that in union is strength, and this, which was at that time a real discovery, doubtless contributed to the final settlement of the quarrel between plebeians and patricians for the supremacy in Rome itself (300 B.C.). Each side came to respect the other as an essential constituent part of the state, and the

Romans, thus united, speedily completed the conquest of Italy and looked out across Sicily to their great rival for the control of the western Mediterranean, the Carthaginians.

The third century B.C. saw Carthage's sway over Sicily ended by the First Punic War, and her mighty generals, Hasdrubal and Hannibal, finally defeated in Spain, Italy, and Africa in the Hannibalic or Second Punic War. With the western Mediterranean thus firmly in her grasp, Rome turned to the east. The Roman legions proved superior to the Macedonian phalanx at Cynocephalæ in Thessaly, and Greece and Asia Minor soon came under the suzerainty of Rome. The year 146 B.C. was signalized by the fall of the wealthy and prosperous city of Corinth and by the final victory over Carthage, which was utterly destroyed at the close of the Third Punic War. The ability of the Romans, following the dictates of common sense, to adapt themselves to circumstances, that is, to make necessary and compulsory changes slowly without losing their heads, was what especially fitted them for world empire.

In our study of Latin literature we shall find that those forms of literature that are specifically or largely concerned with the political control of individuals, classes, and states made an especial appeal to the Roman mind, and that in these they, to a marked degree, excelled. Thus social and political satire, as a distinct branch of literature, was originated by them; oratory, as a means of influencing public policy, was developed far beyond such restricted use as the Greeks had made of it; and Rome's system of jurisprudence was so perfected and adapted to the empire's needs that it has continued to live as the basis of European law.

Rome's cultural or civilizing influence has been felt through all the ages. Her language has gradually developed into the modern vernaculars of Italy, Spain, and France; her literature has exerted a direct and living influence on theirs, and many of her customs and habits of action and thought are perpetuated in the life of these

countries to-day. England, too, partly through direct contact with Latin literature but in an even larger degree through the transmitted influence of Italian, Spanish, and French writers, has profited by Rome's institutional contribution to the world's progress, and in her language and literature she shows traces everywhere of Latin influence. The great bulk of the English words that have to do with all but the simplest and most elemental relations of human life have come into the language through Norman-French or Latin-French channels.

If we wish, then, to trace back to their original sources the currents of modern thought and action, or to study their manifestations in any of the literatures in which they have found or are to-day finding expression, we shall see that nearly all of them lead back to Rome.

There is still another reason why we should study Latin literature, and this is that the influence of Greece on the mediæval and modern world was first exerted through the medium of Latin. The Romans were the first to appreciate and to interpret to a barbarian world the beauties of Greek art and literature. It was in a Latin dress, and through a Latin glass, that our progenitors saw for many ages somewhat darkly the old Greeks from Homer to Aristotle. These worthies we moderns, ever since the Renaissance at least, have been able to see more brightly, clearly, and, as it were, more face to face in their original garb and setting, the ancient Greek language. We owe, in fact, the very preservation of our old Greek manuscripts to that powerful later Roman empire in Byzantium, which, in its rich libraries and monasteries, guarded these treasures of a bygone age until the fall of Constantinople in 1453 A.D. In the earlier times, however, when Italian, French, and English were first coming into being, this influence was exerted not immediately and directly, but through the medium of the Latin writers, in a translated and modified form that made it more practically assimilable and more adapted to the conditions of life at that time.

It is, however, in no antiquarian or even purely historical spirit that we should approach this literature, for it is in itself worthy of most sympathetic attention. The spirit of Rome was peculiarly akin to our own. Achievement and the steady holding of ground won is written large on every page of the history of the Roman people. The Romans were by no means devoid of literary feeling or capacity, and one of the most striking results of their victory over Greece was their desire to make the glorious literature of Greece their own, and thus to achieve greatness in the world of letters and art, as well as in the more material spheres of military and political conquest. This is indeed but another illustration of the Roman's indomitable will to overcome difficulties. In later times this culture, which had in it so much that was Greek, was either imposed on the subjugated peoples or voluntarily adopted by them.

We moderns enter into our heritage in this civilization, this language and literature, more easily and naturally than into the stranger but more charmingly fascinating Greek world. Greece faces the east with its bays and its ports; it has rubbed with the Orient for ages, and has been both buffer and coupler to that strange, romantically mysterious life of Asia and Africa, while Italy and Rome open out rather to the west. To-day, as of old, Italy's influence in art, in music, and in literature is exerted over western Europe. The historian Mommsen has said that, "the deepest and ultimate reason of the diversity between the two nations lies beyond doubt in the fact that Latium did not, and that Hellas did, during the season of growth, come into contact with the East."

One of the most marked differences between the Greek and the Roman literatures is that Greek literature grew and developed contemporaneously with the language, or rather the language was continually developing so as to keep pace with an internal impulse toward adequate expression, whereas with the Romans, the desire for literary expression

came after the language had attained an almost stereotyped form, after it had, in fact, been subjected to processes similar to those de-individualizing, those subordinating and organizing processes which, in the political sphere, made each Roman, each Latin, and each Italian subordinate himself to the greatness of Rome. In other words, the literature came later in the language-history of the people, and, taking this fact into account, the Romans were amazingly successful in adapting this hard unyielding speech, which demanded such faultlessly correct and logical composition, to the rendering of the more graceful beauties of Greek literature. We see the literary file too plainly at times, and we detect all too frequently that essentially inartistic aim at effect, which is so conspicuously lacking in almost all Greek literature. On the other hand, in the use of poetry for political and social purposes (even the 'Æneid' of Virgil is really a piece of imperialistic propaganda), in declamation and in political oratory where the audience is ever in the writer's mind, and where the formal marshaling of fact and argument in order to force conviction plays such a part, the Roman is almost unexcelled. Here his common sense keeps him from windy bombast, his desire to attain his end directly and at once prevents padding and tautology, and his unimaginative mind keeps him from vague imagery and metaphor. The English writers of the seventeenth and eighteenth centuries came under the influence of this ostentatious and rhetorical element in the Latin writers, made especially effective, as it usually is, by its satirical and somewhat cynical note, but they had not the saving Roman sense of propriety and proportion in its use. In a language which is subject to such stringently logical grammatical rules we cannot expect spontaneous invention and individuality. While every Greek writer of the fifth and fourth centuries B.C. is recognizable in almost every line that is extant by little and great peculiarities of style, this cannot be said of the Romans to anything like the same degree.

IMPORTANT DATES UP TO THE TIME OF AUGUSTUS

DATES	EVENTS
753 B.C.	Traditional date for the founding of Rome.
509	Roman Republic established.
451	Election of the first decemvirs.
390	Sack of Rome by the Gauls.
272	War with Pyrrhus ended by fall of Tarentum.
264–241	First Punic War.
218–201	Second Punic War.
146	Third Punic War ended by destruction of Carthage.
146	Capture of Corinth.
88–82	Civil wars between Marius and Sulla.
64–62	Conspiracy of Catiline.
60	First triumvirate formed.
58–51	Conquests of Cæsar in Gaul and Britain.
48	Battle of Pharsalus; Pompey flees to Egypt.
46	Cæsar becomes dictator.
44	Murder of Cæsar.
43	Second triumvirate formed.
31	Battle of Actium between Octavius and Antony, establishes Octavius (later known as Augustus) as emperor.

READING RECOMMENDED

(ROMAN HISTORY)

SELECTIONS AND AUTHORS	REFERENCES
Importance of a Knowledge of Roman Law (Sir Henry Maine)	16: 9610–16
The Fall of Rome (Gibbon)	11: 6299–6303
The Final Ruin of Rome (Gibbon)	11: 6316–6332
Two Causes which destroyed Rome (Montesquieu)	17: 10264–7
The Altered Aspects of Rome (E. A. Freeman)	10: 5982–7
Influence of Rome on Modern Christianity (C. E. Norton)	7: 4318
The Character of Cæsar (Mommsen)	17: 10206–16
Holy Roman Empire (James Bryce)	5: 2659–60
The Church of Rome (Macaulay)	16: 9408–11
Moral Influence of Gladiatorial Shows (Lecky)	15: 8935–41

THE BEGINNINGS OF LATIN LITERATURE

Roman literature might have developed along its own lines, and probably would have done so, if it had germinated at an earlier epoch than it did. There existed a ballad folk-literature which, in accordance with the typical patriotic bent of the Roman mind, centered about heroes of story who had sacrificed themselves for their country's good, but there was lacking a body of religious belief and a mythology, which are seemingly the indispensable prerequisites to all imaginative creation. They had no bright unclouded Olympus, and their religion was a religion chiefly of ritual and ceremony.

It was only when brought into direct contact with Greek that Latin literature became conscious of self and began really to live and grow. At the time of the capture of Tarentum by the Romans (272 B.C.), a Greek named Andronicus was brought to Rome and became the teacher of the children of M. Livius Salinator. After he was freed he continued to teach, and for his pupils' use he translated the Odyssey into Latin in the rude Saturnian verse which Macaulay so aptly compares with folk verses like:

«The queen was in her chamber eating bread and honey.»

After the First Punic War Andronicus produced at the Ludi Romani in 240 B.C. translations of a Greek tragedy and a Greek comedy in the iambic and trochaic metres of the original, and his successors in dramatic writing continued to use these metres, which they found more akin to the genius of the Latin language than the dactylic hexameter.

Gnæus Nævius was the first native Latin poet. Apart from translations of tragedies and comedies, which formed the bulk of his work, he was the first to produce plays on Roman subjects, "fabulæ prætextæ" or "prætextatæ," which were so called because the actors wore the purple-bordered Roman costume. He dramatized the story of Romulus

and Remus, for example, and the defeat of the Insubrians in 222 B.C. His comedies, like those of Aristophanes, often dealt with political conditions of his own time. He thus antagonized the powerful family of the Metelli. Later he wrote epics in the Saturnian metre and among these was a history of the First Punic War, a work that was much admired and was, in fact, somewhat closely imitated by Virgil in parts of the 'Æneid.'

It was, however, to **Ennius** of Rudiæ in Calabria that Latin literature in its beginnings owed the most. M. Porcius Cato found him serving in the army and took him home to teach his children Greek. His works, of which some quite extensive fragments remain, comprised tragedies and comedies, a translation of Euhemerus, epigrams in elegiac metre, and a great epic in at least eighteen books called the 'Annales,' which gave in hexameter verse the history of the Romans from the arrival of Æneas in Italy up to Ennius's own time. Two "fabulæ prætextæ" of his are known by name, the 'Sabine Women' dealing with the rape of the Sabine women by the Romans, and an 'Ambracia' telling of the capture of that part of Greece by M. Fulvius Nobilior. Ennius was the first great epic poet among the Romans, and it was he who first shaped the Greek hexameter to Latin purposes — by no means an easy task — and established the rules and conventions of Latin prosody. Long after his death his tragedies continued to be played at the city festivals where the presentation of tragedies had by this time become a fixed custom.

His nephew, **Pacuvius,** whose style seems to have been easier and more graceful than that of Ennius, inherited his gift and was regarded by Cicero as the greatest Roman tragic writer. In spite of this judgment of Cicero's, we must regard **Lucius Accius** as superior to Pacuvius in the perfection of his style and the richness of his imagination, though his dramas, too, consisted chiefly of direct translations (we do, to be sure, know of a 'Brutus' of his with

Tarquin as one of the characters), or of artistic mingling or "contaminatio" of two Greek plays. He was contemporary with the old age of Pacuvius and with the youth of Cicero who knew him well and tells us many anecdotes of his life. During the time of the Gracchi and Sulla, he dominated the tragic theatre of Rome. Forty-five of his tragedies are known to us by title and in scattered fragments. With the steady decline in the sturdy virtues of old Republican Rome, and an increasing interest in the brutal gladiatorial shows, interest in theatrical performances declined, and Accius is the last writer of tragedy till the quasi-revival of this art in the turgid declamatory tragedies of Seneca.

It was the assured control of the western Mediterranean, and the great increase in national power and wealth resulting from the successful outcome of the Punic Wars which had created a leisure class at Rome that could interest itself in a cultivated literature like Greek, and that would, with truly Roman patriotism, encourage the translation of these masterpieces into Latin. The Scipios loved to associate with themselves men like Ennius and Accius in a life the charming friendliness of which is so well depicted by Cicero in his essays 'On Friendship' and 'On Old Age.' For the common people the theatre provided in comedy as well as in tragedy this same interesting and stimulating contact with the older world of Greece. As interest in the mythological personages of Greece paled before the engrossing interests of a greater Rome, comedy, a comedy of manners, grew in importance. The middle and new comedy of Greece had fallen heir to much that had characterized Euripidean tragedy, and this melodramatic element seemed to appeal particularly to the Romans.

Plautus (*c* 254–184) was as a youth a theatrical assistant; he then, for a while, tried his hand at trade and on failing in this took to the writing of plays, his first production dating from about 224. His comedies were "palliatæ," i. e., the actors wore Greek costumes, and his plots were purely

Greek. They were, however, thoroughly adapted to his Roman audience; quips and jests, slang and "double entendre," horseplay, and clownishness are all distinctly Roman. The buffoonery and farcical nature of the old "Fescenninæ" (rude and licentious folk-plays that had existed for centuries), when grafted on the more graceful plays of a Philemon or a Menander, would almost have kept these writers from recognizing their offspring in this foreign land. The types of the miserly parent, the sly and thievish slave, the greedy pander, the licentious young man, occur again and again. The maiden led astray usually turns out to be a long lost daughter of a neighbor and friend, and the slave and parasite (the ancient prototype of our clown) are punished or rewarded according to their deserts. If one were to estimate the Greek life of Menander's time, or the Roman life of the days of Plautus by these caricatures of its taverns and brothels, it would be a sad and sorry picture, but the thought of the subjects of many of our modern, not to say eighteenth century novels, will keep us from sanctimonious grimaces and help us to estimate Roman life of this time at its true worth.

Among the purer of his twenty plays are the 'Captivi,' the 'Trinummus,' and the 'Menæchmi.' The last is a proximate source for Shakespeare's 'Comedy of Errors.' The 'Aulularia' or 'The Pot of Gold' gave Molière his miserly Harpagon. The 'Miles Gloriosus' forms the type of a swashbuckling braggart, and the 'Rudens' is characterized by many passages that show a deep sympathy on Plautus's part with the charm of the sea and the loveliness of nature. Plautus's language is virile and vigorous, and his style racy and clever. From his writings we are enabled to get a very clear conception of the language of the common people which already differed strikingly from the language of more polished literature, and we recognize that gift of quick repartee which is so characteristic to-day of all Latin peoples.

Cæcilius, an Insubrian who came to Rome about 200 and who formed one of the brilliant coterie of Ennius, bridges over the gap between Plautus and Terence. He seems to have stuck closer to his Greek originals, but to have been lacking in vigor and brilliance. The story goes that **Terence,** a young man of twenty-one, unknown and meanly dressed, obtained permission to read before Cæcilius his 'Andria,' and that the aged poet, convinced of his talent, at once brought him forward into prominence as a playwright. Terence was a Carthaginian but was adopted as a boy by Terentius Lucanus, in whose family he must have acquired his wonderful mastery over the delicacies of Latin construction and idiom. Of his six plays the 'Phormio' and probably the 'Hecyra' were drawn from Apollodorus, while the 'Andria,' the 'Self-tormentor,' the 'Eunuch,' and the 'Brothers' were taken from plays of Menander. Terence was satisfied to reproduce, in the most polished and finished Latin style for the Romans of the middle and upper classes, the character studies of the later Greek comedy. Even though his work shows no originality in conception or development of plot, it evidences the deepest sympathy with the fundamentals of human character and disposition, and renders these characteristics with a finished perfection that makes them for all time models of their kind. If what men write may be said to be literature only when a high ideal of artistic perfection is consciously held up for attainment, Terence may be said to have been the very first to show the Romans that Rome could have a literature worthy of the name and that the Latin language as it was could be the vehicle of that literature.

Latin prose at this time shows more character and originality than Latin poetry, for it had reached greater formal perfection before it came into contact with Greek. The language had long been used in formal speeches at funerals and family festivals, as well as publicly in connection with tribal and political meetings. Written laws, like the

Twelve Tables (451–450), treaties inscribed on stone or brass, and genealogical inscriptions on tombs and monuments, must have settled its form and construction at a comparatively early date, and must have done much to crowd out the Oscan and Umbrian dialects and to impose Latin on the surrounding peoples of Italy. The first written speech that we know of is that of Appius Claudius Cæcus urging the Romans to reject Pyrrhus's terms of peace in the war which he waged in behalf of the Greeks of southern Italy. Owing to the vogue of Greek and Greek literature, the earliest prose writers of the second century B.C., such as Q. Fabius Pictor and Publius Cornelius Scipio, the son of the elder Africanus, wrote in Greek. The upper classes at that time affected Greek dress, manners, speech, and ways of thinking much as in Athens to-day French is the prevalent affectation of the cultured Greeks. Among those who violently opposed this tendency was M. Porcius Cato, prominent in all the life of his time and patriotic to a degree. One hundred and fifty of his speeches were known to Cicero, but his chief work was the 'Origines,' the first prose history of Rome. In the latter part of this he gave his own achievements and his own speeches a prominent place. His treatise 'On Agriculture' is his only extant work. It was an attempt to call the Romans back to their old life, an early "back to the farm" movement. His style was pithy and pregnant, characterized by short sentences which frankly disregarded any attempt at grace or elegance. Contemporary with this early prose were the juristic works of Publius Ælius, the basis of later Roman law.

The circle of Scipio Africanus, the Younger, who ended the Third Punic War by the capture of Carthage, made much of the Greek hostages who were kept in Italy from 167–150 B.C. Among these Polybius strongly influenced Roman historical writers, and the Stoic Panætius, the writers on philosophy. Among Scipio's friends was Lucilius the satirist who has been called the most original of all Latin poets,

for satire (its name is probably derived from the "lanx satura," a mixed dish of various ingredients) is the one form of literature which the world owes to Rome. It was characterized by invective criticism of habits, manners, institutions, and individuals, and was at times shrewishly bitter in tone and again genially humorous. It voiced in literary form the same spirit of restless discontent and dissatisfaction with the existent state of affairs that found expression in a political way in the revolts of the Gracchi (133–122).

READING RECOMMENDED

(EARLY LATIN LITERATURE)

DATES	AUTHORS	REFERENCES
B.C.		
284–204	Livius Andronicus	(*cf.* 9: 5475)
c 264–194	Gnæus Nævius	(*cf.* 9: 5475)
c 254–184	Titus Maccius Plautus	19: 11557–72
239–170	Quintus Ennius	9: 5475–83
234–149	Marcus Porcius Cato	6: 3347–52
c 185–*c*160	Publius Terentius Afer	24: 14643–62

THE LATE REPUBLICAN PERIOD

Though the period from the time of the Gracchi to the death of Cicero was distinctly an age of prose and in particular of oratory, for every public man was perforce an orator, it produced two poets that have never been surpassed in their respective spheres, Lucretius in philosophical poetry, and Catullus in the poetry of love and passion.

Lucretius (*c* 99–55 B.C.) was a great philosopher as well as a great poet. His poem entitled 'On the Nature of Things' presents a strong and virile philosophy as well as a rugged and vigorous poetry. It sharply decries and derides the prevailing superstitious beliefs in the many gods of Rome and Greece and advocates the Epicurean doctrine

that pleasure is the chief and greatest good thing in life. He tells us that he chooses to put his gloomy and pessimistic doctrine in the form of poetry just as wise doctors wet the cup of bitter medicine with honey. The atomic theory of Democritus and Epicurus is here set forth and the theories of Heraclitus, Empedocles, and Anaxagoras are refuted; disbelief in the immortality of mind and soul (which Lucretius believes are material) is shown to be the only logical possibility; the beginnings of the universe and of our civilization are described in terms that closely resemble the modern doctrines of evolution and the survival of the fittest. The poem ends with a description of the plague at Athens clearly derived from Thucydides. Lucretius's poetry is probably imitative of Empedocles, whom he evidently greatly admired. In the dignity and loftiness of his literary style, in his power to describe the titanic in nature, he strongly resembles Æschylus, though the quieter and calmer beauties of nature, too, made a strong appeal to him and are winsomely set forth. At his best he sweeps us along as in some torrent that he himself describes, giving us a lightning view now of fierce battle, now of some storm-roused sea.

Catullus (*c* 84–54 B.C.) was a poet of an entirely different nature and gift. The cloying sweetness of love, the embittering disillusionment of unrequited or decaying passion, and the wild madness of exotic and perverted desires and cravings Catullus describes so simply, with such bitter sweetness and such weird wildness that we know the feelings are his own. Catullus has the heart and tongue of a Sappho, and is indubitably the greatest lyrist, if not the greatest poet that Rome ever produced. The Greek culture of his time had on him its full stimulating and corrupting influence. Aristocratic, wealthy, and charming, he fell under the fascination of the notorious Clodia, whom he has immortalized as Lesbia. His most passionate poems deal with his love for her. The familiarity of Catullus

with the Alexandrian poets is shown by some of his longer poems such as the 'Epithalamia' or wedding songs, the 'Attis,' in which the orgiastic worship of Cybele is pictured, and the 'Lock of Berenice' which is a translation from Callimachus. His ability to render closely the metre, rhythm, and even exact words of his Greek original and at the same time to keep his poems unstilted, natural, and graceful, is something phenomenal. We see none of the playful or quizzical artificiality or preciosity of Horace; in fact, if we did not know the Greek originals or know of them we should hardly be aware of his debt to them. His poems do not savor of translation; his is no baldly literal, verbatim rendering, but a great poet's singing of another poet's song.

Although the sudden expansion of Rome's imperial power in the second century B.C. had brought with it great increase in wealth and material prosperity, this had chiefly benefited the upper classes, the so-called "optimates," composed of the wealthy generals, provincial officials, government contractors and landholders. The gulf between these and the "populares" had steadily widened and it was this that gave Marius, who had espoused the cause of the masses, the opportunity in the early part of the first century B.C. to carry out that reign of terror the severity of which was only equaled later by the vengeance which Sulla visited on the Marian party upon his return from his victories over Mithradates in Greece and Asia Minor. It was in quelling the remnants of the Marian party, still in revolt in Sicily, Africa, and Spain, that Pompey came into prominence. In Spain and Southern Gaul he boasted that he had forced the gates of more than eight hundred cities. Meanwhile Crassus had acquired similar prestige by his victories over Spartacus and the revolted gladiators. It was at this time that Cicero's early reputation was made by his brilliant oration attacking the criminal rapacity of Verres as proprætor of Sicily, by the oration 'On the Manilian Law' which advocated the entrusting of the

Mithradatic war to Pompey, and even more than all perhaps by his success in discovering and suppressing the conspiracy of Catiline. The weakness of the state, thus shown, led naturally to the formation of the first triumvirate, which was a bartering and bargaining division of the power between Pompey, Crassus, and the rising Cæsar, who, though patrician-born, had taken up the cause of the democratic party and by lavish largesses and extravagant expenditures on the public games had won very great popularity. Cæsar was made consul, Pompey's veterans were rewarded by allotments of the public land, and on the expiration of Cæsar's consulship (58 B.C.) he undertook the administration of the Gallic provinces, where, in the next seven years, he gained a military and political power which permitted him, after Crassus had been slain in warfare with the Parthians, to gain the victory over his rival Pompey and to concentrate all the power in his own hands.

Cæsar's greatness as a general was surpassed by his wisdom and sagacity as a statesman. The colonies were put on a juster and more permanent basis, Roman citizenship was more widely conferred on the provincials, the calendar was reformed, extensive governmental surveys were undertaken, and plans were made for the codifying of the laws, a task which was finally executed by the Emperor Justinian long centuries later. Cæsar's death at the hands of jealous conspirators, who saw in his vast plans only a subversion of the old republic, occurred in 44 B.C.

The commanding figure in the literary world of this time is, of course, he from whom the period is often named, **Marcus Tullius Cicero.** In him Latin prose reaches its highest perfection. His style became and has remained the standard by which the Latin of all ages is tested. Can a term like "Ciceronian Latin" be found in any other language? At earlier periods in various literatures,—witness for instance Dante in Italian and perhaps Chaucer in

English—one man has shaped the early form of a language, but in no other case at a correspondingly late period has any one man exerted such a powerful and compelling force on the prose of his time. Well trained in law, and thoroughly versed in Greek rhetoric and philosophy, he became an able advocate and passed rapidly through the three important offices of quæstor, ædile, and prætor, and became consul in 63 B.C. It was in his consulship that the conspiracy of Catiline was suppressed and the chief conspirators were put to death. This act, which was contrary to law, but sanctioned by a decree of the senate, resulted a little later in Cicero's banishment by the first triumvirate. In the trouble between Cæsar and Pompey, Cicero sided with the latter whom he followed to Greece. On the latter's death, he was allowed by Cæsar to return to Rome. Always intensely patriotic, he was a leader in the opposition to Antony after Cæsar's death, and delivered his fourteen so-called 'Philippics' against him. A little later he was put to death by Antony's soldiers and his head and hands were fastened up on the rostra in the forum. From the period of his greatest political power, in addition to the speeches mentioned above, comes the oration 'For Archias' which is perhaps the ablest defense of literary pursuits ever written by a man whose life was at once a life of the greatest political activity and at the same time largely devoted to letters. The latter part of his life was devoted to writings on the theory and practice of oratory, to translations rendering into Latin the best in Greek philosophy, and to a voluminous and extremely varied correspondence with his many friends. It is our great good fortune to have had preserved to us a large part of Cicero's literary work. Throughout the Middle Ages, his philosophical works were the great thesaurus of Greek thought for cleric and scholar alike. His style in this purely literary writing is graceful, polished, and almost always interesting; in his orations it is characterized besides by a force and fire that are the result of a most intense per-

sonal conviction. Easily first among Latin orators, he knew how to appeal to the past dignity and greatness of Rome and to stir in the hearts of his hearers what still remained of the sturdy old Roman virtues.

Cæsar, too, was one who combined literary pursuits with a life of the most tremendous political activities. His 'Commentaries' on his Gallic campaigns, summarily written as they are, show that his life may be described as "a word and a blow," with the blow coming first. Now here, now there, on this side of the Alps or that, balked by no difficulty, overriding all opposition, invading Britain and Germany, he imposed Rome on Gaul, and himself on Rome. In spite of a seeming suppression of himself, in this account of his successes in Gaul, which he undoubtedly intended as a political pamphlet, he approves himself to the popular party at Rome as the man of the hour for them. In this work, as in his history of the Civil War, Cæsar shows himself a writer of no mean order. For vivid narration, for ability to pick out the salient points in a military or political situation, and graphically to describe them, he is unexcelled. His style is simple and straightforward, with little embellishment apart from an occasional interesting incident or personal anecdote. He everywhere extols the efficiency of the Roman legionary when properly led and officered.

Sallust. Cæsar's works are hardly histories in that sense in which the works of Thucydides or of Herodotus are thus designated. Only incidentally does he mention causes or tendencies as producing distant effects. Rather does he, as the man of action, narrate somewhat superficially the facts from which history is deduced. Sallust was the first prose writer who had a broad conception of historical causes and events. He not infrequently carries his habit of philosophical reflection too far, and his rhetoric sometimes degenerates into artificiality, but his narrative style is interesting and picturesque. He was an ardent supporter of democratic and popular rights as against the corrupt rule

of the aristocratic senate. Unfortunately only his account of the conspiracy of Catiline and his history of the Jugurthine War are extant. His 'Histories,' a far more ambitious work, written in his maturer years, is known to us only by inconsiderable fragments.

READING RECOMMENDED

(LATE REPUBLICAN PERIOD)

DATES	AUTHORS	REFERENCES
106–43 B.C.	Marcus Tullius Cicero	6: 3675–724
	Quintilian on Cicero	20: 11985
	Montaigne on Cicero	17: 10245
100–44	Gaius Julius Cæsar	5: 3037–66
	Montaigne on Cæsar	17: 10246
	Quintilian on Cæsar	20: 11985
	Mommsen on Cæsar	17: 10206–16
99–55	Titus Lucretius Carus	15: 9304–18
	Lucretius and Virgil	25: 15413
86–34	Gaius Sallustius Crispus	21: 12743–58
c 84–54	Gaius Valerius Catullus	6: 3359–70

THE GOLDEN AGE

Virgil, who is universally regarded as the greatest of Roman poets, was the laureate of Rome at the time when the empire was at its greatest height. A man of remarkable charm, and a beloved and sympathetic friend of all who came into contact with him, he was, upon his introduction to Mæcenas and Augustus, at once admitted by them to the innermost circle of their friends. Virgil seems at an early age to have felt that Rome's past and present greatness was to be celebrated and rendered ever memorable by him. That its empire would last through the ages, he never doubted. Though he had steeped his poetic soul in the great Greek literature of all periods, his works are by no means so Greek in spirit as are those of Terence,

Catullus, and Propertius, for he was more of a Roman than they in the loyalty that he felt towards Augustus and the patriotic pride that he continually evinces in all his work. He was most thoroughly persuaded that Rome transcended Greece, and he therefore wished to utilize the best in Greek literature to enhance the greatness of his beloved country. Born amid the beautiful scenery of northern Italy, he saw in what Theocritus had done to depict the charm of Sicily a challenge to glorify Italy, and in the 'Eclogues' he shows us transfer pictures that are bright with the greater freshness and greenth of the well-watered valleys of his home country. In the 'Georgics' he goes back to Hesiod's 'Works and Days' for his inspiration, but with what a loving hand does this western poet portray the Italian's fondness for his well-tilled upland farm with its bees and its flocks! The 'Georgics' have been called the most native of all Latin poems. Their obviously didactic purpose was to glorify the rustic life of Italy, and to tempt men to respect more highly the life of the farmer. They breathe throughout the poet's deep love for the peace and joy and beauty of this country life, and may be said to be almost of the nature of propaganda in those times when the cityward movement of the population of Italy was fully under way.

But it is in the 'Æneid' that the glory of Rome's power flashes forth and the martial step of her imperious armies resounds. Virgil lived in the time when all the world rested under the shield and spear of the Emperor Augustus. After the third triumvirate had come to an end by the expulsion of Lepidus and the defeat of Antony at Actium, Octavius, profiting by the lesson taught him in Cæsar's death, had avoided taking the name of king, contenting himself with the titles of Imperator and Augustus, but he had none the less surely concentrated all the power in his own hands while allowing the outward forms of the republic to remain. The consolidation of what had seemed to be on the point of total disintegration into an empire which

lasted five hundred years longer was, as Merivale says, "the greatest political work that any human being ever wrought." He had been wise enough furthermore to encourage everything that brought glory to Rome and a sense of pride to her citizens. Architecture, art, and literature were especially fostered by him, and many an intellect and heart that might have rebelled against the new régime, or whose activities might have aroused others to such rebellion, was guided by Augustus and his able and wealthy minister Mæcenas, into sharing in the honors of the court and extolling its glorious achievements. Virgil, then, in prophecies that were prophecies after the event could safely cast back into the years that preceded the founding of Rome the seeds of those virtues that subsequently made Rome great. For example, those famous gates of war in the Temple of Janus, so seldom shut thoughout Rome's history, are by him carried back into that antique and prehistoric time when Æneas, the progenitor of the Roman race, fights with the people of the old king Latinus, whose daughter he was soon after to marry. Thus, too, the founding of Carthage, destined to be Rome's great rival of the third and second centuries B.C., is described as Æneas visits it on his way from fallen Troy to the land where Rome was to rise. In Æneas's desertion of Queen Dido, to the end that Rome's great destiny may be fulfilled, we see a supposed cause for the Punic Wars that were to come. In his hero's visit to the lower world (in Book VI.) the poet with true genius seizes the opportunity to tell of Æneas's meeting with the great Romans that were to come, with Cæsar, Augustus, and the young Marcellus, whose premature death had but recently (23 B.C.) been such a severe blow to Augustus. Throughout the poem, in all the dignity and pomp of the martial hexameter, in verses that lend themselves to declamation as few other Latin verses do, we listen to the tale of the greatness that was Rome in the early and the later centuries.

While Virgil in many passages imitates more or less closely his Greek originals, if we look nearer we see that this resemblance is largely superficial and verbal; the spirit is Roman; the fulness, the dignity, the gravity of the utterance are in full accord with the weight and import of his theme. There is little of Homer's wonderful grace, directness, and spontaneity of style, and still less of that epic interest in the passions and desires of men's hearts. Here, as so often in Rome's history, interest in the individual is merged and almost lost sight of in that in the state. Æneas is the "pious Æneas," first as performing all the duties of a son, second as fulfilling a destiny as progenitor of the later Romans, and third as initiating that somewhat ponderous patriotism which was the glory of Roman citizenship and which, at any rate in republican times, made Rome so efficient in subduing her neighbors.

The poems of **Horace** reflect the life of the wealthy and educated classes in Rome under the reign of Augustus. They even formed along with other poems of their sort a not unimportant element in the social life of the city, for the cultivation of the art of writing poetry about everyday affairs was widespread, and Horace, who disputes with Catullus the honor of being the greatest of Rome's lyric poets, was at this time its leading exponent. His nature was less retiring than Virgil's, and he entered fully into the social activities of the great city. His poems deal with every phase of its busy and interesting life. The feeling that at last a strong and stable government was in control, that servile revolt and civil strife were forever past, while it did not stimulate the creation of works of great and spontaneous genius, gave poets who were content to enjoy the present hour and to extol the able and efficient administration of the ruler a splendid opportunity for literary activity. The Epicurean doctrine that the present was to be enjoyed to the full suited a paternal government like that of Augustus, and a man of Horace's genial and happy

temperament could effectively set forth this doctrine. The literary grace and finish that we see everywhere in his poems resulted naturally from the cultivated suavity and gentleness of the man. Though we can only here and there compare his poems with the Greek originals that suggested or inspired them, we feel that Horace's work, like Virgil's is, in the last analysis, truly Roman, that the feelings he describes or expresses, suit the men of his own land and time. His sharing in the cause of Brutus as against the second triumvirate resulted in the confiscation of his property and compelled him, as he says, through poverty, to take to writing verses. This brought him to the notice of Varius and Virgil and he was thus introduced to the wealthy patron of poets and literary men, Mæcenas, in whose circle his wit and poetic gifts made him at once popular. Augustus wished to make him his private secretary, but Horace succeeded in declining this position of onerous responsibility without offending his imperial master.

His first works, the 'Epodes' and 'Satires' ("sermones" or "talks" as he himself called them) were, like most of his writings, primarily intended as occasional poems to be read to his friends for their delectation, like those of Oliver Wendell Holmes or Thomas Bailey Aldrich. His satire was better-natured than that of Lucilius and was directed against the weaknesses of groups and classes rather than those of individuals. The folly of acquiring wealth, of gossiping about one's neighbors, the assiduity of a bore, the evils of parasitism, are treated in the lightly facetious or witty tone of a polished, well-read cosmopolitan. The world-wide reputation of Horace depends, however, almost entirely on the four books of 'Odes.' These highly polished gems mirror different phases of a full and rich experience of life, and reflect in crystal clearness the poet's sentiments and feelings. We come to know Horace as we know few men of letters. Whether reveling in the beauty of a winter landscape, or lying in summer-time at ease by the side of a

brook, or lightly sporting with love, he is always the courteous, clever, and witty man of letters, devoted to his friends and loyal to the imperial régime to which they all owed so much.

In his later writings, notably in the 'Epistles,' the philosophical, reflective, and critical side of his nature comes more to the front. He wishes by this means to impress on his younger friends his own ideas touching on morals and literature, and in these later years he turns rather to the sterner ideals of stoicism, with its lessons of endurance and self-sacrifice.

The two elegiac poets, Tibullus and Propertius, grace the early part of Augustus's reign. **Tibullus,** of whose four books only the first two are to be regarded as genuine, was a poet of a retiring, gentle, and kindly disposition, the friend of M. Valerius Messala Corvinus, who, like Mæcenas, though without his political influence, cultivated the friendship of literary men. His first book was written under the inspiration of the so-called Delia, a woman of the middle class, while the poems in his second book are addressed to Nemesis, a famous courtesan of his time. In spite of her faithlessness and rapacity, Tibullus seems to have remained devoted to her till death. His generous, loyal, forgiving nature is reflected in his poems, as well as his love of the old quiet religious life of the country. His literary style is natural and direct but at the same time gracefully refined and polished, though his treatment of the elegiac verse, it must be said, sometimes lacks variety.

Propertius differs greatly in style from Tibullus. He seems almost to aim at obscurity and, in fact, calls himself the Roman Callimachus. His poetry is full of learned allusions to and imitations of Philetas, Theocritus, and Apollonius Rhodius, and is characterized by the greatest unevenness of execution. His language is often vague and indirect, and his use of Latin is forced and strange. When he is at his best, however, his power of imagination and the

vigor of his thought and imagery are far greater than those of Tibullus. His inspiration, like that of Tibullus, was drawn at any rate in his love poems from his liaisons with an early love, Lycinna, and a certain Cynthia, a courtesan of high literary gifts who undoubtedly helped him by her criticism and appreciation. Like Tibullus, Virgil, and Horace, he suffered the loss of his property under the second triumvirate, but was later compensated for this by the friendship of Mæcenas and Augustus. He was decidedly vain, foppish, and egotistical, and, being emotionally sensitive, he was inclined to fits of melancholy which give many of his poems a gloomy pessimistic tone.

Ovid (43 B.C.–17 A.D.), though younger than Tibullus and Propertius, was intimate with them both and with Messala, the former's patron. Mæcenas he never mentions. Since he was born in the last year of the republic and died shortly after the death of Augustus, his work falls within the limits of this emperor's reign, and it shows many clear signs of the social and moral degeneracy that was increasingly prevalent at this time. As we of to-day go to Europe to study art and foreign languages and literature, so Cicero, Horace, Catullus, Virgil, and Ovid visited the cities of Greece and Asia Minor and became thoroughly familiar with the language and literature and art of that older civilization. The decadent vices of Greece and the Orient, in spite of Augustus's attempt to stem their tide, were then affecting not only the life but the literature of Rome. Sensual gratification and the pursuit of pleasure were almost the only objects for which the wealthy classes of the time lived, and Ovid not only voices this spirit but caters to its demands. This is particularly true of his earlier works, the 'Amores,' which tells of his love for his mistress Corinna, the 'Medicamina Formæ,' a treatise on the use of cosmetics, and the 'Ars Amatoria,' on the art of making love. On finding that public opinion as well as the imperial government had been shocked by the cynical indecency of this last work,

he published a recantation which he entitled the 'Remedia Amoris.'

The works on which his reputation will forever rest are the 'Metamorphoses' and the 'Fasti.' These were to the writers of the Italian Renaissance and later to Spenser, Shakespeare, Milton, and Dryden an inexhaustible treasure-house of Greek fancy, poetry, and myth, for Ovid was in those times read and admired even more than Virgil himself.

The cumulative corrupting effect of his 'Ars Amatoria,' combined with some indiscretion which he himself belittles but which seems to have involved the emperor's granddaughter Julia, resulted ten years after the poem appeared in his being banished to Tomi, on the shores of the Black Sea, where he spent the last years of his life. There he wrote his 'Tristia' and the 'Letters from Pontus' which carried his laments for lost happiness, and the tale of his woes as an exile, to his friends in Rome.

Though possessing an amiable and genial temperament, incapable of meanness, snobbishness, or hypocrisy, Ovid was by nature a cynic and a mocker. Reverence for what was morally good or great was utterly foreign to his nature, although his appreciation of the beautiful in literature was very keen and discriminating. He was gifted with a wonderful imaginative and visualizing power, which, added to an unusual memory, enabled him to depict with unending variety the myths and stories of Greece as no other writer has ever done.

Though he added little except greater fluency and animation to the earlier Romans' use of the hexameter, he really gave the elegiac couplet that final polished perfection which has served as a model for generation after generation of English Latinists who have sought in happily turned verses to celebrate some hero of their own late age. As Virgil gilds and glorifies the rising hopes of Augustus's early empire and as Horace depicts its busy life as it actually

was at its height, so Ovid lightly sketches the corruption that attended the leisure of its senility and decay.

The Augustan age produced only one great prose writer, the historian **Livy** (59 B.C.–17 A.D.), whose work may almost be called an epic in prose. Like Virgil, he took as his theme the greatness of Rome, though it was the greatness of the Roman republic that he most fully appreciated and extolled in his history. Livy was well-born and highly educated and therefore easily and gracefully accepted the rule of Augustus, without feeling himself obliged to flatter the emperor or to add himself to his immediate courtiers, and Augustus was glad to have a historian, who, living under his reign, served to connect it with the glorious past of republican times. Livy was an ardent admirer of the virtues of bygone days and a believer in the power of what was just and right, though he regarded his own age and time as degenerate. The libraries and literary clubs of the day were an aid and inspiration in his work, and while the chroniclers and annalists that he selected were not in every case the best authorities that he might have found, he succeeded in popularizing their dry details so as to make the heroes of the past live once more by the very vividness of his narrative. His history, to which he devoted at least forty years, covered the time up to the death of Drusus (9 B.C.) and consisted of 142 books, of which all but thirty-five disappeared in the course of the Middle Ages, though we have epitomes that tell us of what they treated. The division of the books into tens or decades was made long after. In his preface he states clearly his didactic purpose of inculcating in the common people of his time moral lessons drawn from the past history of the foremost people in the world. He writes always as a Roman and in accordance with that feeling which seems to have been the mainspring of almost all Roman literature, a desire to extol the greatness of Rome or at least to criticize its faults with the expectation of correcting them. With him, as with

almost all the Romans, a piece of literature was not an artistic creation which came into being almost in spite of itself, compelled by the desire of its creator for self-expression, but simply a means to an end, a highly finished and polished tool. Livy's literary style is eloquent and graceful, with a story-telling power that has seldom been surpassed.

THE ROMAN EMPERORS TO MARCUS AURELIUS

31 B.C.–14 A.D.	Augustus	69–79	Vespasian
14–37	Tiberius	79–81	Titus
37–41	Caligula	81–96	Domitian
41–54	Claudius	96–98	Nerva
54–68	Nero	98–117	Trajan
68–69	Galba	117–138	Hadrian
69	Otho	138–161	Antoninus Pius
69	Vitellius	161–180	Marcus Aurelius

READING RECOMMENDED

(AUGUSTAN AGE)

DATES	WRITERS	REFERENCES
c 74–64 B.C.–8 B.C.	Gaius Cilnius Mæcenas, the friend of Augustus and patron of literature	
70–19 B.C.	Publius Virgilius Maro	25: 15413–38
65–8 B.C.	Quintus Horatius Flaccus	13: 7619–40
59 B.C.–17 A.D.	Titus Livius	15: 9091–104
54–19 B.C.	Albius Tibullus	24: 14932–42
43 B.C.–17 A.D.	Publius Ovidius Naso	18: 10915–36
30–15 B.C.	Sextus Propertius *fl.*	20: 11861–70
c 1–*c* 54 A.D.	Phædrus	1: 202

THE SILVER AGE

Among the writers of the Silver Age, **Seneca** was the earliest and exerted perhaps the greatest influence on his successors. An artificial, stilted, and declamatory style

which sacrificed almost everything to external form had begun to prevail in all types of literature. Rhetorical figures of speech, florid adornment of all kinds, brilliant apophthegms and studied pithy and concise gnomic sayings characterize his work and much of that of his contemporaries. His tragedies exemplify the faults of his literary style in the highest degree. Hardly anything has ever been written that surpasses the bombastic verbosity and preciosity of these renderings of old Greek plays. His orations and some early scientific work have perished, though we have seven books of investigations in natural history. In his 'Dialogues,' and his other essayistic work, the ordinary events of life are made the subjects of little sermons in the form of conversations on conduct and morals. Modern ethical discussions are often surprisingly anticipated in these writings of nearly two thousand years ago, and many of the altruistic doctrines of Christianity seem to have suggested themselves to the stoics as a result of their belief in the brotherhood of all mankind. Seneca vindicated the stoic's belief in the right to commit suicide by killing himself in 65 A.D., after Nero, whose teacher he had been, and whom he had faithfully served in various political offices, had become alienated from him and was about to seize him and punish him for his supposed part in a conspiracy against him.

Whether **Petronius** the author is the notorious Gaius Petronius the courtier of whom Tacitus speaks as living under Nero's reign is perhaps doubtful. Certain moral and social indications seem, however, to point to the identity of the two. The satires form a medley of prose and poetry dealing in story form with ordinary life, and made humorously piquant by risqué scenes and situations. Conversations about literature, education, and life in general are introduced more or less dramatically and afford interesting pictures of the time. Many of the tales interspersed herein have become classics as "short stories." While Petronius's

literary art and taste are perfect, his brutal cynicism and heartlessness make his writings seem, if not inhuman, at least unhuman.

Of the two greatest satirists of the Silver Age, **Persius** and **Juvenal,** Persius had written a tragedy in his early youth, but Lucilius's example had soon stirred him to turn to satire. He seems to have been of a very retiring disposition, devoted to his mother, a sister, and an aunt. His satires are drawn from books rather than from life, as is indicated by the fact that the names of his characters are borrowed from Horace, whom he imitates in many other particulars as well, but whom he surpasses in the seriousness of his purpose and the dignity of his manner. Owing to his strained and unnatural expression, his thought is often very obscure and difficult to get at. His six satires treat respectively of the literary degeneracy of the day, of praying to the gods, of the proper aims of life, of self-knowledge, of liberty, and of the right use of money.

Among the critical and encyclopædic writers of this age, **Pliny the Elder** is for many reasons pre-eminent. His varied learning and his industry have seldom been excelled. While in the bath, when riding, and even while being borne in his litter, he was always reading or being read to, or jotting down notes. He was, in fact, too busy to do much thinking, so that we find little originality in his work. His history of the German wars is referred to with respect by Tacitus but was superseded by the latter's 'Germania.' Like Cicero, whom he strove to imitate, he was an advocate, and like him, learned in the principles of philosophy and rhetoric. He wrote voluminous works on these subjects and a history of his own times. His nephew, Pliny the Younger, says that his writings were as full of matter and as varied as nature herself. We possess only his 'Naturalis Historia' in thirty-seven books. It treats of geology, geography, anthropology, zoölogy, botany, and, in particular, mineralogy. In the last, Pliny deals with the uses

of metals and the various kinds of stones and marbles, as used in the arts and in art and architecture. In this work Varro seems to have been one of his principal sources. His stoicism and his conviction that human nature had become essentially corrupt give a somewhat gloomy tone to his philosophy. He held numerous political offices, especially under his friend the Emperor Vespasian, and on the fatal 24th of August, 79 A.D., was in charge of the Roman fleet stationed near Vesuvius when the great eruption that buried Herculaneum and Pompeii took place. How his scientific zeal tempted him too near and how he lost his life are vividly described in one of the younger Pliny's letters to Tacitus.

Quintilian was an orator and pleader of some repute, but was above all else a teacher and a writer on oratory and literature. His influence was of a reactionary tendency, for he harked back to Cicero, whom he incessantly extols, and strove to stem the tide of ornate and flowery oratory, of pointed epigrams, of tricks and turns and tropes in public speech. Vespasian made him a formal professor of the rhetorical art, and Martial speaks of him as "controlling the restless youth." While engaged in writing his 'Institutio Oratoria' (the Training of an Orator), he was the teacher of the two grand-nephews of Domitian. Greek ideals had by his time given place to Latin, and Quintilian emphasizes the need of character building, and the development of the greatest patience in fundamental detail. The orator who was to enter public life should, according to him, have the widest and soundest culture; there could be no rapid and royal road to oratory for such a man. As a literary critic of his Greek and Latin predecessors, he is without a rival.

Statius (45–96) was the son of a poet of good family but of no great wealth, and like his father took part in and was often victorious in the poetical contests that were common in his time. His work falls into two classes: epics,

of which we possess a 'Thebais' in twelve books and a fragment of an 'Achilleis,' and a collection of poems on various themes called by him 'Silvæ.' The epics are less original in style, though carefully elaborated, and are as a whole uninteresting. In the latter poems which correspond very closely to a modern poet's output in an average volume of verse, we find fulsome and extravagant praise of the Emperor Domitian, pathetic poems lamenting the dead or in consolation of the living, a birthday ode in honor of Lucan, light and graceful poems about home and childhood, or descriptive of the villas of his friends, or telling of his own disappointments in poetical contests. He shows himself in these a poet of great natural talent, a ready writer and improviser with the virtues that usually attend these gifts, rapidity, fluency, and freshness of style.

Juvenal (60–140) in the early part of his life was an amateur declaimer, and he seems only accidentally to have discovered his gift as a satirical writer. He probably voices the feelings of the middle class for he was certainly not wealthy. It was only after reaching middle age that he published any of his satires, and it was probably of him in this quiescent period that Quintilian speaks when he says, "There are, too, in our own day distinguished writers of satire whose names will be heard of hereafter." The harsh rule of Domitian whom Juvenal feared and hated may have accounted for this reticence. His banishment must have come very late in his life or must have been for a comparatively short time, for his poems show a long familiarity with the corruption of the city, and such historical allusions as he makes are to events scattered over a long period of time. He seems to have been intimate with the somewhat free-living Martial, and his other friends and acquaintances, to judge from the satires themselves, were of no very high order, though as described by him they may not represent real persons at all. The sixteen satires probably appeared in the order in which we have them

and distributed in five books. Book I. shows the bitterest feeling against Domitian. Book II. contains a famous satire against women. Book IV. and, in a still greater degree, Book V. show a far milder tone, though now and again the old fiery invective bursts forth. Both Juvenal and Tacitus show that "sæva indignatio" which makes their literary style. Juvenal feels that the old Roman virility and vigor are forever gone, while Tacitus thinks that under a new régime there may be hope. Juvenal is more of a rhetorical declaimer than a great poet, but his power to depict character in only a few striking words is very remarkable.

To complete the vivid picture of the corrupt life of Rome given us by Juvenal so objectively and so critically characterized in his bitterly forceful invective, **Martial** tells us, as one who loved the excitement and variety of the sad and bad and mad life of the capital, of his own experiences in making his way. He feels no shame in having attached himself to the rich or in servilely flattering the emperor and those in political power. His multitudinous epigrams are pithy and cléverly pointed, but their obscenity so disgusts the reader that their humor and wit often fall flat. They are, however, so rich in personal allusion and cast such light on the manner of life and on the customs of the time that the thoughtful student and interpreter of the epoch can hardly omit them from his reading.

Tacitus, the famous historian, lived through the reigns of the nine emperors from Nero to Trajan, and gives us the clearest and most accurate picture of their acts and of their characters. It is as a moralist that he chiefly impresses us, and in emperors like Nero and Domitian on the one hand and Vespasian and Trajan on the other he found fit subjects to point a moral and adorn a tale. His first work, the 'Dialogue on Orators,' is in its scope purely literary and in its style Ciceronian, but his later works are all historical. The 'Life of Agricola' is naturally of peculiar inter-

est to the English, and in the 'Germania' we find the Roman's dread of the wild northerner haunting the historian's imagination. The 'Histories' covered the reigns of Galba, Otho, Vitellius, Vespasian, Titus, and Domitian (69–97), and the 'Annals,' the earlier emperors from Tiberius to Nero. The faults of his style, a certain crabbedness and compression, a conscious rhetorical effort to pack each clause and phrase with all the meaning that it can carry, grew upon him with years. His sentences must be pried into and searched before they will surrender all their meaning.

Pliny the Younger rivaled his uncle in industry and, like him, was a man of affairs and an advocate. He was a regular pleader before the board of the "centumviri," a sort of chancery court. He was far from being in vigorous health and speaks of his thinness. We possess only his 'Panegyric on Trajan,' nine books of a general correspondence with his friends, among whom were Tacitus, Suetonius, Silius Italicus, and Martial, and a tenth book which contains his correspondence with Trajan while he was serving as governor of Bithynia. He was a very public-spirited citizen of his native town Comum, where he built a library, a school, and public baths, which are mentioned in an encomiastic inscription which is still extant in part. His literary style as an orator seems to have been too highly ornate and rhetorical, and this quality appears at times in his letters, though these, as a rule, are studiedly simple. We are forced to believe that they were all intended, and in fact written, for publication, for only once does he say anything derogatory of anybody, though he lived under the notorious Domitian. Of the informer Regulus he declares that he was the wickedest of all bipeds. One of the most interesting parts of his correspondence with Trajan is that in which he consults the emperor with regard to the degree of severity or toleration that should be used in dealing with the increasing number of Christians in Bithynia. His letters are masterpieces of graceful and

finished writing, dealing with some one subject in particular and coming as near in spirit and tone to our modern essays as does anything ancient that is preserved to our time.

Contemporary with the younger Pliny and Tacitus was the historian **Suetonius**, whose chief extant work is the 'Lives of the Cæsars.' His information was derived partly from documents to which, as Hadrian's secretary, he must have had free access and partly from the gossip and court talk with which he was in constant touch. He accompanied the younger Pliny to Bithynia, and was highly appreciated by him. His history casts great light on the emperors' private lives and has always been much read. Its style is simple and direct and its anecdotal character makes it very interesting reading. Of his 'De viris illustribus' we have the lives of Terence and Horace and parts of those of Lucan and the older Pliny.

Of the later Roman writers, **Aulus Gellius** (130–180) is known to us by his 'Noctes Atticæ' in which he jots down, with something like the elder Pliny's industry, grammatical, antiquarian, biographical, and literary facts which he gleans from his private reading. The work is in twenty books, and, though utterly lacking in orderly arrangement, it is a storehouse of interesting information.

Apuleius (born *c* 125 A.D.), the philosopher and rhetorician, parallels to us in Latin Lucian's marvelous tale of Lucius or the Ass, for both seem to have followed the 'Metamorphoses' of Lucius of Patræ. The correct title is not 'The Golden Ass' but the 'Metamorphoses.' It deals in a comic Baron Munchausen tone with magic and witchcraft. The beautiful episode of Cupid and Psyche has been adopted into all modern literatures. His 'Apology,' a defense against the charge of practising witchcraft, or rather of obtaining his wife by magic arts, and some philosophic tracts of his on Plato and Socrates are also extant, as well as an anthology, called 'Florida,' of his rhetorical exercises and declamations.

Calpurnius, the bucolic poet, called **Siculus**, perhaps because he imitated Theocritus, has left us eleven eclogues, four of which, however, were probably written by Nemesianus, who lived in the last part of the third century. He imitates his predecessors, especially Virgil, skillfully and with some real poetic feeling, marred, however, by a spirit of abject flattery.

Florus, a friend of Hadrian, wrote poems in a light vein and in graceful metres that had great influence on later poets. A poem entitled 'De rosis' was especially famous.

Ausonius (310–395) who was, like Florus, a rhetorician as well as poet, taught in his native place, the modern Bordeaux, for many years, and was then called to Rome to educate Gratian, the heir to the throne of Valentinian. He wrote in prose summaries of the 'Iliad,' and 'Odyssey' and in verse many translations from the Greek Anthology. Memorial verses in honor of his deceased friends and relatives and on famous men of the past were a specialty of his. As the themes he chose show, he was more of a scholar than poet.

Claudian, epic poet and panegyrist of the time of Arcadius and Honorius, is often called the last of the Roman poets, and is easily the greatest of these poets that we are here discussing. As Gibbon says, he had the "rare and precious talent of raising the meanest, of adorning the most barren, and of diversifying the most similar topics."

Rutilius Namatianus flourished at the beginning of the fifth century and has left a very interesting poem 'De Reditu Suo,' in which he describes a journey from Rome to Gaul, in A.D. 416. It is in elegiac metre and is of high literary merit, but it is chiefly interesting for the light it casts on the history, religion, and life of the time.

St. Augustine, the most famous of the four great Fathers of the Church, was more a theologian and dialectician than a man of letters, but his 'Confessions' is one of the most celebrated specimens of psychological autobiography ever written. His most constructive work entitled 'The City

of God' ('De Civitate Dei') is an apologetic in defense of Christianity and the Church. We have, too, nearly four hundred of his sermons.

In **Boethius** or **Boetius,** who lived at the close of the fifth and the beginning of the sixth century A.D., we have the last of the genuinely Roman writers. He was a learned philosopher and statesman (being consul in 510), but fell under the displeasure of Theodoric and was put to death in 524. His most famous work, 'De Consolatione Philosophiæ,' is an allegorical portrayal of the blessings that philosophy brings to men. During the Middle Ages he was the great interpreter of Aristotle to the schools of Europe.

READING RECOMMENDED

(LATER LATIN LITERATURE)

DATES	AUTHORS	REFERENCES
4 B.C.–65 A.D.	Lucius Annæus Seneca	22: 13119–32
23–79	Gaius Plinius Secundus, the Elder	19: 11573–82
34–62	Aulus Persius Flaccus	19: 11343–46
35–95	Marcus Fabius Quintilianus	20: 11980–2000
c 39–*c* 102	Marcus Valerius Martialis	16: 9750–58
45–96	Publius Papinius Statius	23: 13845–56
50	Gaius (?) Petronius Arbiter	19: 11384–96
c 55–120	Cornelius Tacitus	24: 14369–88
fl. 60	Titus Calpurnius Siculus	20: 12358 and 12365
c 60–140	Decimus Junius Juvenalis	14: 8411–24
c 61—*c* 113	Publius Cæcilius Secundus, later known as Gaius Plinius Cæcilius Secundus	19: 11583–600
c 100 *fl.*	Gaius Suetonius Tranquillus	23: 14202–08
2d century	Publius Annius Florus	20: 12357 and 12363
c 125–*c* 200	Lucius Apuleius	1: 597–612
130–180	Aulus Gellius	10: 6253–60
4th century	Claudius Claudianus	20: 12360 and 12369
310–396	Decimus Magnus Ausonius	20: 12359 and 12367
354–430	St. Augustine of Hippo	2: 1014–1021
475–525	Anicius Manlius Severinus Boëtius (or Boëthius)	4: 2133–40

MEDIÆVAL FRENCH LITERATURE

BY GERHARD R. LOMER

HISTORICAL CONDITIONS

WE of to-day do not easily realize what the life of France was in the Middle Ages. We find it difficult to divest ourselves of our modern point of view, the product of nineteenth century science and of generations of political development. We find it hard to forget a Republican France of highly organized government, great in science, in art, and in national ideals. Yet we must put aside our complex ideas of to-day and go back to a time which is broad and free and simple, with none of the intricacies of modern social organization, none of the subtleties of modern thought, none of the artificialities of self-deception, none of the social sham propriety of the present century.

The age to which we thus go back, by identifying ourselves for the moment with the memory of the race, is a naïve and a poetic one. It is also a frank and real life in which we find ourselves: men and women are keenly alive, not critics of living. When they speak, in that part of their literature which has come down to us, they speak as they lived, plainly and freely and naturally. Criticism, theorizing, philosophy, these were to come later. To be and to do were matter enough and to spare. The world, though small, was full of a number of things which the mediæval mind had not exhausted, and of which the mediæval heart had not yet surfeited. As is always the case when red

CHARTER OF HUGH CAPET.

The Head of the Third Race of French Kings.

At the death of Louis V. of the race of Charlemagne in 987 A. D., the crown of France descended by right to his uncle Charles, but inasmuch as Charles was not liked by the nobles, who had the power of election, they passed him by and offered the crown to Hugh Capet, who had a very remote, if any legitimate claim. Hugh Capet reigned but a few months beyond nine years, yet in that time he overcame all opposition and firmly established the Capetian dynasty in France. The election of Hugh Capet marks an era in French history, occurring as it did at the end of the tenth century, a time when learning was in an especially flourishing state and the scholarship of the monks took cognizance of science and mundane things in addition to religion. At this time, too, the style of writing changed so much from that formerly in use, that its letters are spoken of as the Capetian, a sample of which is shown in the facsimile. At the foot of the writing are the signatures of the king and his son Robert, the latter showing that the charter was written between the years 988 and 996 A. D.

blood runs in the veins, it is a life in which there is passion, in which there is a strong belief, in which there is a strong prejudice. Society, by a double line of cleavage, social and ecclesiastical, divides into three classes: the nobility, the church, the bourgeoisie. Except for the subjects of the drama, the Church, whose language was Latin, had little influence upon the literature of mediæval France. The courts of the French kings and princes, and the castle-halls of the nobles became the centres of a refined, distinguished, and polite society, with a code of its own, with its own conventions, ideals of courtesy, and an elaborately artificial system of courtly Love. Whatever "sweetness and light" there was in these miscalled dark ages is to be found in court and in castle, where urbanity and gallantry gradually replace the sterner and ruder virtues of an earlier and more strenuous age.

Attention and energy which had previously been diverted from warfare were now turned to the "game and play" of courtly life, and in making life a fine art the men and women of mediæval France made of it a literature as well — a literature which reflects social ideals and individual passion, which embodies both the courtly system of life with the individual working-out of that system in practice. Epic and lyric, romance and fabliau — these are the forms in which the social system and the individual energy expressed their ideals and their experiences.

Below and behind all this courtly life and courtly literature, there were the life and the literature of the people, not less real, not less true to the essence of human nature, not less directly out of a heart that beat with abounding life. The folk-literature, like folk-song and folk-dance, is cruder than the courtly lyric, the curiously devised melody, and the stately dance, but it has a compensating energy and vitality. It is close to the earth, and, if it is occasionally earthy, it has all the ever-renewed vitality of an Antæus. We find in the simple tales, in legends, in

popular poetry, in peasant song and ballad, a wealth of life, of homely knowledge, a wide understanding, a strong joy in life, that promise well for the future of French letters, and with Gustave Lanson we look forward from this period to the day when, "during long centuries, the provinces, one by one, as they enter upon national unity, receive the one French language, and mingle their original genius with its central spirit: crude and dreamy Brittany, re-infusing French literature with Celtic melancholy; inflexible and reasoning Auvergne; Lyons, mystic and passionate city, despite the superficial agitation of material interests; the entire South, so varied and so rich, in one place more Roman, in another still marked by the passage of the Arabs and the Moors, preserving under all the alluvial strata with which history has successively covered its primitive layer of Iberian population; hot and vibrating Provence, all charm or all fire; Gascony, scintillating with vivacity, light and delicate; and strong and powerful Languedoc, perhaps the one country of France where forms and tones of poetry are best felt in their special beauty."

LYRIC POETRY

It may be fairly said that French lyric poetry begins in the twelfth century. Previous to this date, the "lingua romana," the broken-down popularized mediæval Latin, prevails and is the common origin of the vulgar speech of the Italians, the French, and the Spaniards. In France it was in the south, in Provence, that this "lingua romana" developed most rapidly into French and became an effective instrument for poetic art as well as for the more prosaic uses of every-day life. It was not until Provence had a well-established school of poetry that the lyric note was heard farther to the north in Picardy and in Champagne.

Both in matter and in manner these songs are of inter-

est. Nearly all of them are songs of love, its difficulties and its joys, its separations and its reunions, its contrasts between the passionate warmth of youth and beauty and the hopeless chill of forgetfulness and death. We do not find here the personal intensity or the celestial voice of the Elizabethan singer, but within the limits of a somewhat superficial medium of expression we do find an attractive, dancing rhythm of verse, and quaint glimpses of life in the Middle Ages, flashes of local color which glow in welcome relief against the drab or sombre historical background of time, and we pause to gaze upon "the fair Eglantine before her mother, sewing a shirt," or upon "fair Amelot, spinning alone in her chamber." For these are songs of the women's apartments — "chansons de toile," they are called — sung by the maidens to their mistress, as they wove at the loom or spun with the distaff. It is indeed an age of women, from one angle at least, a gentle tyranny of noble ladies, for whom chivalrous knights fought in joust and tourney, for whose honor gallant minds and nimble tongues argued in the courts of Love, and to whose complaisant ears they addressed their quaint, frank songs. It was an age very different from our own with our modern Puritan inheritance of false delicacy; it was a time of strong and unexpected contrasts between conventions that to us seem odd and artificial and a liberty of morals which we are wont to regard as curiously naïve.

One cannot place too much emphasis upon this influence of woman upon the poetry of the South, for in the North, with its less settled politics, with its grim gray castles, the favorite topic of thought and art, as of life, was battle and contest. In the South there were leisure for culture and opportunity for developing a system of courtly love of which woman was the inspiration and the ideal. Polish, gentility, the masculine graces induced by an elaborate system of heroine-worship — these became second nature to men who

had leisure enough to make love one of the fine arts of living.

Many indeed were the forms which this poetry developed, and the student will come across, in addition to "lais," "rondeaux," "ballettes," and "virelais," such other forms as "motets," "serventois," "rotrouenges" and "pastourelles." In the thirteenth century the poets of Picardy and Champagne began to adopt the Provençal forms, and we find examples of the "alba," or dawn-song, and "serena" or even-song to a lover, and the "tençon," or disputation between two poets. Examples of these may be found in the writings of Chrétien de Troyes, Tibaut de Champagne, Gace Brulé, Conon de Béthune, and in that quaint and gracious "cante-fable," 'Aucassin and Nicolette,' from which we get as from faded rose-leaves the faint scent of bygone times and of the romance of a day that is dead.

All this poetry was essentially courtly and gentle. It came to its death when the social conditions to which it owed its origin changed with the years and the bourgeois poet imitated its superficial mannerisms. When the same phrase became the recognized stereotyped expression for a conventional idea, when the expected rhyme always came at the expected spot, then indeed was this poetry obliterated in the profuse and undistinguished flood of "ballades" and "rondeaux" which in the fourteenth century slipped with a fatal ease from the quills of Guillaume de Machaut (*c* 1290–1377), Christine de Pisan (*c* 1363–*c* 1430), Eustache Deschamps (1340–1410), Jean Froissart (1337–1410), and Charles d'Orléans (1391–1465). Then in the hour of greatest need came François Villon (1431–*c* 1484) to infuse new life into the dead form, and, by the inexplicable metamorphosis of genius, to turn the "ballade" into a true lyric, sensitive to every variety of mood, adapting itself to the personality of the poet, richer in melody, prophetic of the lutanists of a later day.

CHANSONS DE GESTE

The great deeds of heroes have always been in every country celebrated in song and story. In the Homeric age we have the many incidents of the Trojan wars preserved in poetic form in the 'Iliad,' and Odysseus still wanders for the modern reader through the pages of the 'Odyssey.' India has given us the 'Mahabharata' and the 'Ramayana'; Germany, the 'Nibelungenlied'; and Spain, the 'Cid.' In Anglo-Saxon literature we have 'Beowulf,' and in French, the 'Chanson de Roland.'

To each of these stories of great deeds we have often many centuries contributing. They are written by the nation rather than by one man. The experience which they embody is social rather than personal; and it is the life of a nation which serves as background to the exploits of the hero. Behind it all we feel the presence of tribal ideals; through it all we see the hands of their gods weaving the threads of their destiny. To these high poetic tales in France the name "chansons de geste" came to be given, and "songs of great deeds," indeed, they are. They begin about the eleventh century and extend throughout the Middle Ages. Originally they were recited, but subsequently they were written down. They had a tendency to group themselves into cycles about the personality of a great hero. In this way, quite early in the history of France, Clovis, Dagobert, Charles Martel, and Pepin le Bref, became popularized as heroes in literature of which little now remains to us.

While the "chanson de geste" was essentially of the court and for the noble class, the people had their own songs, or "cantilènes" as they were called. One of these, known as the 'Cantilène de Sainte-Eulalie' is often considered to be the first notable work in the history of poetry in France. Great variations in these popular poems are to be found, and they are due to the fact that the French "joglers" (Lat.

"joculares") in their wanderings sang these songs throughout the country. Such a process of dissemination inevitably brought corruption and disintegration.

In the thirteenth century the trouvères divided these epic legends and stories of historical events about which they sang into three great groups. According to Girart de Viane:

> «There are but three gestes in rich France;
> That of the King of France is the most esteemed,
> And the next, 'tis but right I should say so,
> Is that of Doon with the white beard. . . .
> The third geste, in which there is much praise,
> Is that of the proud Garin de Monglane.»

Of these three cycles, Charlemagne, Doon of Mayence, and Garin de Monglane are, then, the respective heroes, and of all of these the 'Chanson de Roland,' belonging to the Charlemagne cycle, is the finest and the most famous.

THE CHANSON DE ROLAND

This poem is based upon an actual though unimportant historical event in the reign of Charlemagne: the Emperor was returning from a military expedition in Spain and had safely passed the Pyrenees with the greater part of his army, when the Basques, who lay in ambush, fell upon his rear-guard, which was in command of a brave warrior named Roland. This hero persished in the mountain pass with his men on August 15, 778, and from his grave has grown this flower of French mediæval poetry. In this epic perhaps the most touching episode is the death of Roland, with its pathetic farewell to his good sword Durandal, of many doughty deeds.

The French epics, of which the 'Chanson de Roland' is a typical example, had an enormous influence upon the literature of Europe. They were carried to every court and castle, and they inspired the poets of remote places to

emulate them. In Italy alone, the body of European history has supplied such works of literary art as Ariosto's 'Orlando Furioso,' Boiardo's 'Orlando Innamorato,' Tasso's 'Gerusalemme Liberata,' and Pulci's 'Morgante Maggiore.'

BRETON CYCLE

In addition to stories supplied by the history of France, poets found inspiration in two other great bodies or cycles of literary material. As Jean Bodel of Arras, a thirteenth century poet, says:

> «Ne sont que trois matères à nul homme entendant
> De France, de Bretagne, et de Rome le grant.»[1]

The classical material may be briefly disposed of. It is less interesting because it is less adaptable to the genius of the French poet, and because it is distinctly second-hand work. Pedantry takes the place of simplicity and directness, and a display of often incorrect historical erudition replaces the naïveté and energy of the French "chansons." Hector, Æneas, Alexander, Julius Cæsar—these heroic figures stalk through more thousands of dull verses than they ever walked weary miles on earth. The oldest of the Alexander stories is of interest because it gave its name to the twelve syllable iambic verse, or "alexandrine," which subsequently became so prominent in the history of poetry.

More interesting, however, are the Celtic legends and Breton tales which go to make up the great body of Arthurian material and the cycle of the Table Round. In England this cycle had, of course, a widespread and prolific development, and traces of Arthurian influence are found spread over Europe from Scotland to Sicily; nor is the period of literary history involved less extensive than the topographical, for from the pages of the Breton monk

[1] «There are only three kinds of (epic) material for any man of understanding —that of France, that of Brittany, and that of Rome the Great.»

Nennius in the eighth century to the pages of Tennyson's 'Idylls of the King' and the American poet Richard Hovey, King Arthur and the Knights of the Table Round add a richness of romantic interest to the literature of the world.

There are in these mediæval French stories of Arthur and his knights many traces of Celtic characteristics, and we do not fail to note that a sense of mystery pervades the tales, that the glamour of the romantic is over their heroic figures, and that the white thread of spirituality is interwoven with the red and the gold in this tapestry of mediæval life. In subject-matter, in style, and in general tone, they are far from the precision of expression, from the definiteness of intellectual concept, and from the not unusual materialistic trend that we have come to associate with much of the later French literature.

Geoffrey of Monmouth, Robert Wace, Chrétien de Troyes, and Robert de Boron are among the early writers of the Arthurian cycle. In their pages we meet characters familiar since childhood: Arthur, Guinevere, Launcelot, Tristram, Merlin, Enid, Perceval, Vivian, Erec, Yvain, and many other minor heroic figures of the Table Round. More charming, more adventurous, more romantic than the Greek and Roman heroes of the cycle of antiquity, these chivalrous knights and lovable, distressed maidens of mediæval story have been favorites ever since with those who know the spell of an older day, whose ears are tuned to catch the faint echo of armor and of song that come from the land of romance, whose hearts beat faster in the quest of high adventure, whose eyes weep in sympathy for the ill-starred loves of those who in an ungentle age should have been used with all gentleness.

FABLIAUX

As the "Chansons de geste" satisfied the literary interests of the castle and the court, so the "Fabliaux" grew up to

satisfy the needs of the common people, burgher and tradesman and peasant. Briefer, less elevated, and with less literary art than the courtly epic or romance, the "fabliaux" are anecdotes of diversified character. They satirize the common people themselves, the clergy, the nobility; they have little idealism for the most part, little respect for women; they are full of realism, often gross, occasionally beyond the modern taste. But they are entertaining and refreshing. They edify even while they sometimes scandalize. Every now and then we come upon a simple graceful tale, pure gold amid much dross.

The "fabliaux" date roughly from 1150–1350, from the time of Richeut to that of Jean de Condé. There remain only about 150 of these popular mediæval stories preserved to us. They had, however, a wide and long influence upon the history of literature: Chaucer, Boccaccio, Rabelais, Molière, and La Fontaine are all indebted to the "fabliaux" and used them in one way or another. Even Anatole France has revived this form of writing and has put into it his keenness of insight, his unerring satire, and his independent Gallic spirit.

ANIMAL STORIES

Closely related to the "Fabliaux" are the 'Fables' of Æsop with their complicated oriental affiliations and their brood of 'Ysopets,' or little Æsops, of which the most notable is the collection by Marie de France. Animal stories were very popular in the Middle Ages. Collections of pseudo-scientific lore and natural history were called 'Bestiaries,' and the tales about 'Renart the Fox' assume the proportions of a beast epic-cycle. In most of the stories there is an underlying didactic or satiric purpose. In a sense they are allegorical; men are often meant, though animals are the actors and the speakers. Not even this popular and easy form of literature escapes the prevailing mediæval

habit of thinking in allegory, of seeing an inner spiritual meaning of the kingdom of God in outward and visible forms from the animal and vegetable kingdoms on earth.

AUCASSIN AND NICOLETTE

One of the most exquisite of tales that have come down to us from the Middle Ages is the "chante-fable" of 'Aucassin and Nicolette,' a naïve and appealing combination of quaint prose and seven-syllable verse. No other masterpiece of the period has the persistent attractiveness, the fragile delicacy, the irresistible appeal of this olden tale of true love in days when knights were bold and obstacles were the very life of romantic attachment. The young and dreamy knight and his much tried and ever faithful Nicolette, linked by bonds so simple, sweet, and child-like that we hardly dare call it passion, move before our eyes over daisy-sprinkled grass, journey afar, meet with the perils of war and with dangers abroad and with hard hearts at home. Nowhere else does that glamour of romance which is the greatest charm of the Middle Ages so grip the heart as it does in this story of a true lover who would rather go to Hell than to Paradise unless he could have there with him "Nicolette my most sweet friend whom I love so well."

ROMAN DE LA ROSE

The most notable literary work that has come down to us from the thirteenth century is the 'Roman de la Rose.' This poem is really the work of two authors, and embodies the characteristics of two different phases of civilization, or at least of two opposed philosophies of experience. It consists of 22,000 lines, of which the first four thousand are by **Guillaume de Lorris** (*c* 1200–*c* 1230). This first part of what is really a mediæval treatise on the art of Love describes the desire of a youth to win the affections of his

beloved. The royal game is intricate with allegory and personification. The beloved is figured as a rose in the midst of a garden beset with thorny hedges. We come upon Pleasure and Idleness, upon virtues and evil qualities in the guise of men and women. We meet the god of Love himself and learn of the hardships and the rewards of his service. This part of the poem is graceful, good-natured, attractive.

Jean (Clopinel) de Meun (*c* 1240–1305) was a different sort of person from his predecessor in this great mediæval romance. He had none of the woman-worship and courtly grace of Guillaume de Lorris; he was a scorner of woman, sure of himself, no dreamer of love-dreams, but a restless and radical spirit; no gentle aristocrat but an eager bourgeois. The grace and delicacy of the earlier poem disappear. Jean de Meun is anxious to set forth his own views, to instruct his contemporaries, to satirize where there is need. As a result, we have an exposé of the weakness and the foibles of women, a belittling of the chivalric ideal and of the monkish life, and an outspoken realism in his account of the deeds of men and women. The sympathy of Guillaume de Lorris has given place to satire. What was originally a love poem has really become a sort of primitive "comédie humaine."

ALLEGORY

It is important, however, to realize that the 'Roman de la Rose' gave an enormous impetus to Allegory as a literary method. In fact, symbolism seems to be more native to the mediæval mind than to that of any other period. It presents itself in three different aspects: first as an intellectual system or philosophic method for the interpretation of natural phenomena — a method constantly used in the 'Divine Comedy'; second, as a process of thought and a figure of speech by which qualities are abstracted from

life and are re-embodied in human form as personifications, such as Love, Peace, Envy; and third, as a recognized and popular literary method, in which personified virtues and vices live and move and take sides for or against the soul of man. The human soul is shut up in the fortress of the body, and a battle royal is waged between the virtues and the deadly sins for victory; or else life is regarded as a pilgrimage or a journey — a figure in which we see a close relationship to the English 'Everyman' and the ancestor of the later 'Pilgrim's Progress.' So thoroughly was this method of allegorical or symbolic thought a part of the mediæval way of looking at things that it expressed itself in the drama, in biblical exegesis, and even in literary criticism, where it went so far as to interpret the 'Æneid' as an allegory of human experience.

DRAMA

In mediæval Europe, as in Greece, the drama took its rise from religious ceremonies. But instead of the worship of Hellenic Dionysos, we have the services of the Roman Catholic Church. The Mass, which was the central and most glorious service of the Church, was in the nature of a dramatic sacrifice. It had elements of dialogue, and it used antiphonal song and, at certain seasons of the year, tableaux. Out of these and such variations of the original musical service as were called "tropes" (of which the 'Quem Quæritis' of Easter is the most famous) gradually grew the drama of the Middle Ages. During the services of Easter week and Christmas particularly, every effort was made to bring vividly before the people the significance of the Bible stories that belonged to the season, the events that were being held in remembrance, and the lessons that were being taught.

On Good Friday, for instance, the crucifix was ceremonially taken down from the altar and was placed beneath it

or in an improvised sepulchre in the choir. On Easter Day, with rejoicing and music, it was restored to its usual position. The events of Holy Week were similarly represented in detail: monks took the part of the Jews, of the disciples, of the Maries. At Pentecost, doves and birds were let loose in the church to represent the descent of the Holy Spirit; at Christmas a manger was set up and the Wise Men came bearing gifts.

In this way there gradually grew up a number of plays called "jeux" (e. g. the 'Jeu de la Résurrection,') or "drames" (e. g. the 'Drame d'Adam'). These in process of time grouped themselves into related series of "Cycles," as they have come to be called. When the plays left the Church and eventually were presented by the laity and members of the "confréries," they were usually known as "mystères," since they dealt with the mysteries of God's ways with men. But the lives of the saints also offered material that was at once dramatic and edifying. As a result, we have as early as 1120 representations of scenes from the vicissitudes of the elect. Of these "miracles," as they were called, the 'Jeu de St. Nicholas' by Bodel and the 'Miracle de Théophile' by Rutebœuf are the earliest that have been preserved.

Of the dramatic societies which presented plays in the France of the Middle Ages, the "Confrérie de la Passion," composed of Parisian bourgeois and artisans, was one of the most famous; others were the "Basoche," the "Puys," "Les Enfants Sans-Souci," and even "Les Fous." And among the most popular of the plays presented at this early time were the 'Danse Macabre,' the 'Farce du Cuvier' (Wash-tub), and the still-living 'Farce de Maître Pathelin' which even to-day holds the boards. In many ways these old comedies are broad with the humor characteristic of the Middle Ages, and most of them have a generous tincture of the "esprit gaulois" which is to be found in the popular tales and the popular poetry of the age.

CHRONICLES

The prose of the mediæval period in France is more interesting to the historian than to the literary critic. Out of the great mass of histories, compilations, and abbreviations of earlier records there emerge two groups of works which demand passing attention. There were, first, the "chansons de geste," already referred to, which dealt freely with the great men of history for the edification of the unscholarly mind. There were also, however, certain writers of history who cannot be passed over in silence. **Geoffroi de Villehardouin** (*c* 1150–1191) infuses his 'Conquête de Constantinople' with his own personality; a diplomatist and a brave leader of men, he makes us see in a cool, clear, and simple fashion, the life of his day. **Jean de Joinville** (*c* 1224–1317) had unusual opportunities for the first-hand collection of material for his 'Histoire de Saint Louis' throughout his six years' companionship with that monarch during the Crusades. This book, written when he was at the age of eighty, is crowded with reminiscences, not always in strict chronological order, but it is full of zealous devotion, of intimate pictures, and of naïve self-revelation — for the writer could not force himself to wash the feet of the poor, and would rather commit mortal sins than suffer leprosy. Yet his devotion and his charity are so great that, in Voltaire's words, "It is not given to man to carry virtue to a higher point."

Jean Froissart (1337–*c* 1410), a protégé of Queen Philippa of Hainault, a much-traveled man, and a brilliant if uncritical writer, is perhaps the greatest figure among the historians and chroniclers of this age. Inexact and credulous though he is at times, he has the pictorial eye; he has the power of vivifying his characters and of making us see the color and bustle of the life of his day. He has the dramatist's eye for action; he has the actor's realization of the value of animation. His 'Chroniques' cover the period from 1325 to the death of Richard III.

Finally, there is **Philippe de Comines** (*c* 1445–1511), called the last chronicler of the Middle Ages, a man of unusual intellectual power, a student of life, and a psychologist who, in his 'Memoires,' has given us the complementary picture of life to that of Froissart. The motives of action rather than the color of life interest him. An advocate of peace, of the solidarity of social life, he is impressed with the uncertainty of existence and finds strength in his belief in God. His writing is serious, warm at times with the glow of eloquence, again hard and cold with the gleam of sarcasm and irony, but in general he is controlled by a well-bred and dry intelligence.

CHRONOLOGICAL TABLE

DATES	EVENTS OR LITERARY WORKS
659	Earliest mention of Lingua Romana or Romance tongue.
842	Louis the Germanic takes oath of Strassburg in French.
c 900	Division of Langue d'Oc and Langue d'Oïl.
c 1000	Early Chansons de Geste and Fabliaux.
c 1075	Troubadours, Trouvères, and Jongleurs.
1120–1180	Robert Wace: ‹Roman de Þrut› and ‹Roman de Rou.›
1125–1197	Bernard de Ventadour.
1154–1189	Benoît de Sainte-Maure.
c 1175	Chrétien de Troyes wrote romances.
1200	Charter of the University of Paris.
c 1211–1250	Guillaume de Lorris: ‹Roman de la Rose,› part 1.
1224–1318	Jean Sieur de Joinville.
c 1250	Marie de France.
c 1277	Jean de Meung: ‹Roman de la Rose,› part 2.
1330–1415	Eustache Deschamps.
1337–*c* 1410	Froissart.
1346	Battle of Crécy.
1356	Battle of Poitiers.
1378–1439	Papal Schism.
1386–1449	Alain Chartier.
1415	Battle of Agincourt.
1445–1511	Philippe de Comines.

READING RECOMMENDED

DATES	AUTHORS AND SUBJECTS	REFERENCES
1090–1290	Provençal literature.	20: 11871–11890
	Pierre of Provence and the Beautiful Maguelonne.	19: 11428–11436
	The Troubadour (J. C. de Sismondi).	22: 13475–13476
	See also:	
	Jasmin (1798–1864).	14: 8187–8207
	Mistral (1830–1914).	17: 10097–10109
?–?1192	Adam de Saint Victor.	21: 12727–12731
c 1175	(Aucassin and Nicolette.)	2: 943–955
1337–1410	Froissart.	10: 6035–6058
1431–?1489	François Villon.	25: 15392–15412

For examples of early French Poetry the reader is referred to (The Oxford Book of French Verse) (ed. St. John Lucas); for historical information on this period, to the earlier chapters of either C. H. C. Wright's (A History of French Literature,) or A. L. Konta's (History of French Literature.)

FRENCH LITERATURE FROM THE RENAISSANCE

BY ADOLPHE COHN

FRANCE has had two languages and two literatures. Leaving aside the separate language and literature of Southern France, and also what was written on French soil in the international language of Europe, viz., Latin, we must acknowledge that Old French and Modern French are, although closely related to each other, two languages apart from each other and that the literature which hails as its masterpiece the 'Song of Roland' is not the same as the literature which presents to the world as its greatest figures Molière, Voltaire, and Victor Hugo.

The language in which this literature is written was created in the early part of the seventeenth century. What was written before that time at once sounds archaic to modern ears; what was written since then is written in the language spoken and written by the French of our own day. Montaigne's 'Essays' became a grammatical puzzle to Charles Cotton, his English translator of the late seventeenth century. Descartes's 'Discourse on Method,' written only half a century after the 'Essays,' remains to this day an admirably lucid specimen of Modern French.

FIRST PERIOD: LATER SIXTEENTH CENTURY

(1560–1600)

This Modern French Literature begins, although its own idiom was not yet fully developed, in the latter half

of the sixteenth century. It is mainly an outcome of the movement of the Renaissance. It is due to the quickening of the French mind by its contact with the masterpieces of Greek and Latin literature and to an ambition to emulate, equal, and possibly surpass them. Its chief figures are in poetry **Pierre de Ronsard** (1524–1585), and in prose **Michel de Montaigne** (1533–1592), to whom ought to be added **Jacques Amyot** (1513–1593), who gave the intellectual public just the kind of food it craved in his admirable translation of Plutarch's works.

French society is then all in a ferment. It is ambitious; it has not yet brought itself to the condition of impressive unity which will be the chief characteristic of the next century; it is divided against itself; this is the period of the religious wars between Catholics and Protestants, or Huguenots. In literature, as in everything else, it tries to reach in every direction the very summit of achievement. No poet was ever more ambitious than Ronsard. He was to be, and by his contemporaries was actually considered as being, the equal of the Greek giants, of Homer and Pindar. He manfully strove to enable French poetry to express the grandest as well as the most pathetic moods, and he sometimes succeeded.

Montaigne, in appearance at least, is far less ambitious than Ronsard. He is certainly the most unpretentious of writers. He intends, so he says, to write only about himself so that his friends may remember him better after he is gone. But this *self* means to him mankind itself, because "each man carries in himself an exemplar of human nature." He also represents his time, but in a way all his own. His contemporaries fly at each other's throats on the slightest provocation; they have no hesitation in murdering each other for any difference of opinion, especially of religious belief. He is the bearer of the cure-all for such evil. His close acquaintance with all the great writers of classical antiquity, his rich experience of human life have

taught him that men's minds have always differed, will always differ from each other. Therefore, why attach so much importance to these differences? But violence is always lurking at our door. Let us therefore be undisturbed by it and remember that "to philosophize is to learn how to die." Montaigne's 'Essays,' which were originally published by him in 1580, but which did not appear in their complete form before the posthumous edition of 1595, and Amyot's translation of Plutarch's 'Lives of Illustrious Men' are the books which will provide the men and women of the succeeding age, the great period of Classical French Literature, with their chief and most universally digested intellectual pabulum.

CHRONOLOGY

DATES	EVENTS
1549	Du Bellay, publishes his (Defence and Illustration of the French Language.)
1550	Ronsard publishes his first (Odes.)
1552	Jodelle's (Cleopatra) performed.
1559	Amyot publishes his translation of Plutarch's (Lives.)
1560	Ronsard publishes his collected works.
1572, Aug. 24th	Massacre of Saint-Bartholomew's night.
1580	First two books of Montaigne's (Essays) published.
1588	Third book of same published.
1589	Henry III., King of France, murdered.
1595	Montaigne's (Essays) published complete.
1610	Henry IV., King of France, murdered.

READING RECOMMENDED

AUTHORS	REFERENCES
Ronsard	20: 12373–12383
Amyot	12: 7222
Montaigne	17: 10237–10247

SECOND PERIOD: THE GREAT AGE OF CLASSICAL LITERATURE

I. EARLIER SEVENTEENTH CENTURY

(1600–1660)

The seventeenth century is, in France, in everything except in what relates to unbounded admiration for the classical models of ancient times, a complete reaction against the preceding age. The sixteenth century is individualistic in the extreme; the seventeenth century individual feels that he is never safe except when fulfilling the orders of some higher authority, the King, the Church, or simply human Reason. Just as the citizen, or rather the subject, must be guided by civil and political laws, so must the artist be bound to obedience to artistic laws and principles. Literature especially has no room for individual fantasy or for the expression of individual sentiment.

Its first great writer is a philosopher, **René Descartes** (1596–1650), who was also a great mathematician. For Descartes, life is but an intellectual phenomenon. Another might say, "I suffer, therefore I am," or "I love, therefore I am." He says, "I think, therefore I am." And the thinking faculty, the power to distinguish between truth and error, viz., Reason, must rule the human mind, and embodied in the Divine Person, rules the Universe. He wrote mostly in Latin, but in 1637 published in French his 'Discourse on Method,' from which all his contemporaries as well as their immediate descendants learned the art of thinking.

The poet **François de Malherbe** (1555–1628), who slightly preceded him, is not exactly a great writer. And yet he occupies a great, a prominent place in French literature. This is due to the unswerving energy with which he followed, or rather pointed to, the main currents of the age. His mission he understood to be to make the French lan-

guage absolutely translucent, French poetry law-abiding and as clear as prose, and to place correctness of diction and style not in the possession only of the few but within the reach of whoever cared to acquire it. So some of his stanzas, especially in his celebrated 'Consolation to Du Périer,' though composed three hundred years ago, read as if they had been written but yesterday.

Pierre Corneille (1606–1686) follows both of these writers and opens the era of great literary masterpieces written in the language known as Modern French. Although far from unsuccessful in comedy, Corneille is essentially a tragic poet. In fact he is often called the Father of French Tragedy. He represents a generation which exalted the power and dignity of the human will. His characters refuse to be carried away by passion. They always have to justify their acts before the tribunal of Reason. One of his characters, Augustus in 'Cinna,' exclaims: "I am master of my own self as I am master of the universe, I *am* that; it is my *will* to be so!" This unbending will would not quite have befitted a spokesman of the courtly retainers of King Louis XIV.; but Louis XIV.'s influence cannot show itself in Corneille's works for the very simple reason that every one of Corneille's masterpieces had been written before the Great King was ten years old.

His mind feasted on great deeds. These he found in history and mainly in that part of history with which Frenchmen in his time were most familiar, i. e., Roman history. It is to be noted, however, that the subject of the first great play that made him prominent, of the earliest play of his that has remained on the stage to the present day, 'The Cid,' is drawn from the legends of Spain; and also that one of his grandest tragic efforts, if not the grandest of all, 'Polyeucte,' was found by him in the inexhaustible treasure house of Christian martyrdom. In placing upon the stage men and women who by sheer force of reasoning lift their

souls up to the level of heroic deeds, Corneille was a true representative of the generation to which the illustrious Cardinal Richelieu belonged and which in 1648, at the close of the Thirty Years' War, made France the foremost power of Continental Europe. The men and women of that generation found just the types which they loved and admired in the characters of 'Horace,' 'Cinna,' 'The Death of Pompey,' 'Nicomède,' and 'Polyeucte.'

These men and women soon found a form of Christian doctrine, hostile to any form of self-indulgence, which admirably fitted in with their heroic instincts. It is the doctrine known as Jansenism, of which the most eloquent expounder was Blaise Pascal (1623–1662).

Pascal owes his place in French literature, a place second to none, to two works, the latter of them posthumous, 'The Provincial Letters' (1656–1658) and his 'Thoughts' (1670). The former is a series of eighteen imaginary letters, supposedly addressed to a provincial gentleman and intended to make him acquainted with the real purport of the struggle then going on between the Jansenists and their uncompromising enemies, the Jesuits. Through the 'Letters' better than by the help of any historical work we witness the condition of the families in the most educated part of the French middle class, having to decide for themselves between the easy-going religion of one set and the stern, uncompromising attitude of the other. Writing with the purpose of winning for his friends the support of French society, Pascal wrote with a wit, an eloquence, a clearness of statement, a seemingly naïve persuasiveness which made of his 'Provincial Letters' the first really great work of the newly formed French prose. Their influence upon the idiom was as great as their influence upon the ideas of the French people. Nothing in French journalism, for they represent to us what stood in the place of journalism in

seventeenth century France, has ever outshone their brilliance, which is as great to-day as two hundred and fifty years ago.

Pascal's 'Thoughts' appeared only in 1670; that is, eight years after the author's death. This first edition, moreover, differs greatly from Pascal's original text, which was not known until more than one hundred and fifty years later. They consist of fragments of a work which Pascal had planned, but never completed, a demonstration of the truth of the Christian religion which he intended to call an 'Apology of the Christian Religion.' His object was to confute all the objections raised against his view of religion by agnostics, Jews, and Protestants. It is directed mainly against scepticism, however, and intends to place Faith, as a heart instinct, above powerless human Reason, as a means of reaching the higher truths. His chief characteristics are eloquence and an astounding cleverness in exposing all the weak and selfish motives man may have in choosing for himself not the most correct but the most commodious forms of thinking.

This review of the literature of the period would not be complete without mention being made of the 'Memoirs' of a man who at one time played a conspicuous political part, the celebrated, perhaps we had better say the notorious **Cardinal de Retz** (1613–1679). Far from absolutely truthful in the detail of events, these 'Memoirs,' which Retz wrote in his retirement, between 1671 and 1675, and which relate to events then more than twenty years old, give us nevertheless an admirable picture of the spirit of the time. They are the most complete picture of the period in French history which immediately precedes the assumption of absolute power by Louis XIV. It is only after the period thus closed that it becomes correct to enclose events, either political or literary, under the comprehensive but often misused term "The Century of Louis XIV."

CHRONOLOGY

DATES	EVENTS
1599	Malherbe writes his ‹Consolation to Du Périer.›
1608	‹L'Astrée› published by D'Urfé.
1610	Louis XIII. becomes King of France.
1630	The works of Malherbe published.
1636	First performance of ‹The Cid,› by Corneille.
1637	Descartes publishes his ‹Discourse on Method.›
1637	The French Academy founded.
1640	Corneille produces ‹Horace› and ‹Cinna.›
1643	Corneille produces ‹The Death of Pompey.›
1643	Louis XIV. becomes King of France.
1648	Treaties of Westphalia.
1656–8	Pascal publishes his ‹Provincial Letters.›
1670	First edition of Pascal's ‹Thoughts.›

READING RECOMMENDED

AUTHORS	REFERENCES
Descartes	8: 4585–4593
Corneille	7: 4065–4077
Pascal	18: 11143–11145

THE CLASSICAL PERIOD (Continued)

II. THE AGE OF LOUIS XIV.

(1660–1715)

The latter part of the seventeenth century, especially the period from 1660 to 1691 is a period of extraordinary fecundity. Except in epic and lyric poetry, the former of which had had its great period in France during the Middle Ages, while the latter was not to reach the greatest heights until the Romantic period of the nineteenth century, it is great in practically every form of literature. It is con-

spicuously so in the drama in which it brought forth the greatest master of comedy that the world has ever known, Molière, and a tragic poet deserving to be considered a not unworthy rival of Corneille, Jean Racine.

When we add to these names those of La Fontaine, who raised the Fable to the rank of a great literary form, of Boileau, one of the greatest masters of literary criticism, of Bossuet, perhaps unequaled anywhere and at any time as a religious orator, of delineators of human conduct like La Rochefoucauld and La Bruyère, of epistolary writers like Madame de Sévigné; when we remember that their period of literary productiveness coincided with a period of almost equal greatness in architecture, in sculpture, that it brought forth such painters as Rigaud, Lesueur, Poussin, and Claude Lorraine, that France, at the same time, reached a degree of internal wealth and external power such as no European nation had possessed since the downfall of the Roman Empire,—we can understand that Europe for a while should have stood aghast face to face with such dazzling brilliance, that the man then at the head of the French state should have struck the world as emphatically the Great King, and that his subjects, in all their utterances should have given expression to a feeling of reverence for the sacred royal person which marks this period in French history as the climax of the royal institution.

This alone explains that writers such as those named above should have left out of their activity one of the most important subjects of thought, the political activity of their own country. Politics were the divinely allotted task of the King; like the rest of the nation they were satisfied to leave it entirely in his hands. What subject attracted them then? Man in the manifestations of his various moods, love, ambition, cupidity, vain-gloriousness, hypocrisy, or uncompromising sincerity, in fact all the various and often contradictory instincts the baffling re-

pertory of which fills the pages of Montaigne's immortal 'Essays.'

Nowhere, save in Shakespeare's greatest tragedies, was man so faithfuly portrayed as in the comedies of Jean Baptiste Poquelin, better known under his assumed name of **Molière** (1622–1673). Like all the other great writers of the period, with the exception of one or two who belonged to the aristocracy, Molière sprang from the well-to-do and hard-working middle class, which was then the mainstay of French prosperity. The decline of the aristocracy is already plainly visible. The time of the plain man of the people has not come yet. After a period of active vagrancy at the head of a company of comedians, all like himself stage-struck youths coming from good families, and in which he combined the activities of manager, chief performer and poet, he settles in Paris just a few years before Louis XIV. becomes, through the death of the all powerful prime minister Mazarin, the real head of the State. He undergoes then the refining influences of the Court and society, and his masterpieces follow each other in incredibly quick succession. Leaving out the early works, which belong to his formative period, and even his 'Précieuses Ridicules' (1659), his first Parisian production, a marvelously laughable one-act skit upon one of the most ridiculous fads of the time, all his great work is done between the year 1664 in which he begins his immortal portrait of the Hypocrite, Tartufe, and the year 1673 in the second month of which he dies just after the production of his 'Malade Imaginaire.' His portrayal, with the slight exaggeration required by stage optics, of all human foibles is remarkably faithful and at the same time irresistibly laughable. In 'L'Avare,' in the 'Bourgeois Gentilhomme,' in 'Les Femmes Savantes' he raises comedy to a plane which it had not known since the times of Aristophanes and Menander. But his chief glory lies in his indomitable fight against hypocrisy, which centres around the year 1666, and to which

we owe three immortal masterpieces, one in prose, 'Don Juan' (1666), 'Tartufe,' begun in 1664 and completed in 1667, and the 'Misanthrope' (1666). But open Molière where you will, and, after welcoming with healthy laughter the ridiculous display of his characters, you will stop suddenly and wonder whether these ridiculous sides of human nature cannot be found lurking in some dark corner of your own beloved self.

Jean Racine (1639–1699) is not, like Molière, a world poet; he does not represent all climes and all ages; he is essentially a Frenchman of the seventeenth century. He wrote for a courtly set and the court atmosphere is discoverable in all his writings. But wherever man is, the human heart can be studied and in this study Racine is one of the keenest specialists. He was ambitious, and also passionately fond of women, and thus it happens that ambition and love, overmastering love, are delineated with an expert hand in his harmonious Alexandrines. There is throbbing life in his tragedies, 'Andromache,' 'Britannicus,' 'Mithridates,' 'Iphigenia'; his own evolution betrays itself in his work, and his 'Phædra,' the last play produced by him upon the stage, shows a more mature, more self-chastising moral sense than the preceding ones. And his last work, 'Athalie,' strongly religious and biblical as it is, betrays also great concern in the general questions upon which depends the happiness of the people. Add to this that as a poet he was strongly influenced by the noble harmony of the Greek poets whom he knew better than did any other of the great French masters, and we can see why he was called, and not erroneously, the most Greek of all French poets.

There is one more poet in this galaxy of French writers, **Jean de la Fontaine** (1621–1695). He wrote a good deal, tales, comedies, narrative poems, but he lives mainly by his 'Fables.' The other fabulists, at least in European literature, are dry beside him; they are the slaves of their moral

purpose. He knows how to forget it and to let his love of nature betray itself in the picture of his landscape and the portrayal of his characters. His animals and his plants, his wolves and his lambs, his foxes, his dogs, his lions, his donkeys, his oak trees, even, and his flexible reeds are men in rather transparent disguises, it is true; and yet they are also beasts and plants. How is the combination effected? Simply by the action of this subtle chemical, so easy to recognize, so hard to analyze, which has received the name of poetry. No need quoting titles here,—the catalogue would be too long. When you come across a fable of La Fontaine read it and you will at once hunt for another.

Nicolas Boileau (1636–1711), known, too, as Boileau-Despréaux, also wrote in verse, and yet it would perhaps not be quite correct to call him a poet. Had he lived in the nineteenth century, when criticism had become an accepted form of literary expression, instead of the seventeenth, he would very likely have written in prose. Thus Sainte-Beuve, himself a poet of no small merit, was satisfied with prose for his labors as a literary critic, and to this he owes to-day his very high place in French Literature. But in Boileau's time everything that related to pure literature had to be written in verse. Bearing this in mind, we will find in Boileau a great master of literary criticism. We shall not always, or even often, adopt the principles defended by him, but he had to an unusual degree a quality which his century rated very high and justly so, viz., good taste. We must remember that the great authors about whom we are writing were not without rivals, some of whom enjoyed extraordinary popularity. Boileau's task it was to sort the wheat and the chaff of literature, to praise and encourage the great writers, and to flay the rest, and this, in his 'Satires,' in his 'Epistles,' in his 'Art of Poetry' he did so thoroughly that all his verdicts have been ratified by posterity, that the writers

whom he praised are those whose works constitute the literary legacy of their times while those whom he assailed or ridiculed would have fallen into utter oblivion were it not for the place given by him to their names in his own verses.

If from poetry we turn to prose, the first name we must write is that of **Jacques Bénigne Bossuet** (1627–1704). Bossuet is the great expounder of the religious, moral, social, and we might even say political ideas of his time. He was a priest, a bishop, and no other divine ever won for himself a place anywhere near Bossuet in French literature. He was not only a writer; he was also, we ought perhaps to say primarily, a speaker. As an orator he is second to none among those who have expressed themselves in French.

He dealt with history first in his 'Discourse upon Universal History,' a masterly exposition of the facts of the history of the world from the earliest times to the death of Charlemagne viewed from the standpoint of a providential control of human events intended to bring about the triumph of the religion of Christ. Later, as part of his controversy with the adherents of Protestantism, he published a remarkable 'History of the Variations of the Protestant Churches.' It should be coupled with his 'Exposition of the Christian Doctrine,' which is, of course, a defense of the Roman Catholic view of religion. But to-day we look for him most in his funeral orations and his sermons. Among the former two stand pre-eminently as setting forth his view, which was shared by his contemporaries, of the government of the world and of the direction of human life. They are the funeral orations of 'Henrietta of France, Queen of England,' the daughter of Henry IV. of France and the wife of Charles I. of England, and of that of her daughter, 'Henrietta of England, Duchess of Orleans.' Add to these such sermons as those on 'Death,' on 'The Dignity of the Poor in

the Church,' on 'The Unity of the Church,' and we will know which ideals guided the society of his time, when it obeyed principles and not simply, as too often happens in human affairs, passions and prejudices.

He is not the only great divine of his time; others displayed great gifts as orators and expounders of religion: Bourdaloue, Fléchier, Massillon, Mascaron, and especially Fénelon (1651–1715), at first his disciple and later his rival and opponent. But more than by all his religious works Fénelon is remembered to-day for his 'Adventures of Telemachus,' a utopian, political, and social romance written for the benefit of the author's pupil, the Duke of Burgundy, grandson and prospective heir of Louis XIV.

Laymen also, following the example set by Pascal, wrote upon morals and manners, two especially, **La Rochefoucauld** (1613–1689) and **La Bruyère** (1645–1695). 'The Maxims and Moral Reflections' of the former and the 'Characters' of the latter show us how deeply interested the men and women of the period were in everything that concerns human conduct. The author of the 'Maxims' saw nothing in the actions of men, even in those whom we extol as prodigies of heroism and self-denial, but the products of self-love and selfishness. La Bruyère is not so dogmatic. He draws a picture of society as he sees it, and knows how to express his admiration for what is beautiful and his contempt for what is not. La Bruyère, however, does not particularize facts, he moralizes about the general trend of things. For detailed pictures we must go to the epistolary writer and the memorialist. Of both of these we find admirable specimens among seventeenth century writers.

Marie de Rabutin-Chantal, Marquise **de Sévigné** (1626–1696) won a place for herself in literature by a voluminous correspondence which deals with nearly everything that happened in France during the last thirty or thirty-five

years of her life. Nothing can be more vivid, more life-like, more sprightly than her narratives. She informs us, she amuses us, and, as she was after all a noble nature, she makes us love her.

The Duke **de Saint-Simon** (1675–1750) makes us respect him because of his sturdy uprightness. It cannot be said that he makes us love him. But what is certain is that he makes us hate his enemies. Chronologically he hardly belongs to the seventeenth century, but his cast of mind and his passions clearly place him among the men of that period. His 'Memoirs,' moreover, deal mostly with the reign of Louis XIV., which ended only in 1715 and protracted into the early eighteenth century the sway of the ideas of the preceding age. With two such witnesses as Madame de Sévigné and Saint-Simon, we know the stage, the scenery, the actors of the human drama better than through any two writers of any other period in history.

In the permanent literature of the seventeenth century the novel occupies a very subordinate place. A number of novels were produced, however, beginning with 'L'Astrée' of **Honoré d'Urfé**, which met with extraordinary success, but they were made to meet only the temporary taste of the society of their time, and their vogue soon passed away. What happened to 'L'Astrée' happened also to the 'Grand Cyrus' and to the 'Clélie' of Mademoiselle **de Scudéry**, which appeared in the middle of the century. These novels are read, or rather consulted, to-day only by the close student of seventeenth century moods and manners. The only novel of the period which still finds readers, which is reprinted to this day, is 'The Princess of Clèves' by Madame **de La Fayette** (1634–1696). It is a short psychological narrative, of a high moral, even heroic inspiration, and full, moreover, of the spirit of the times in which it was written. Chronologically speaking, it may be considered the first of modern French novels.

CHRONOLOGY

DATES	EVENTS
1659	Molière produces his ‹Précieuses Ridicules.›
1661	Mazarin dies and Louis XIV. assumes the government of France.
1664	The Palace of Versailles, just erected by Mansard, becomes the residence of the King of France.
1666	Molière's ‹Misanthrope› acted.
1667	Racine's ‹Andromache› acted.
1669	Bossuet delivers the Funeral Oration on Henrietta of England and becomes tutor of the Dauphin, son of Louis XIV.
1669	Molière's ‹Tartufe› and Racine's ‹Britannicus› acted.
1677	Racine's ‹Phædra› acted.
1678	La Fontaine's ‹Fables› completed.
1678	Treaty of Nimwegen signed. Climax of Louis XIV.'s power.
1685	Louis XIV. repeals the Edict of Nantes.
1689	Racine's ‹Esther› acted at Saint Cyr.
1691	Racine's ‹Athalie› printed and privately acted.
1696	First edition of the ‹Dictionary of the French Academy› published.
1715	Death of Louis XIV.

READING RECOMMENDED

AUTHORS	REFERENCES
Molière	17: 10153–10205
Racine	20: 12027–12040
La Fontaine	14: 8779–8800
Boileau	4: 2141–2151
Bossuet	4: 2209–2226
Massillon	16: 9780–9796
Fénelon	9: 5641–5648
La Bruyère	14: 8760–8766
Mme. de Sévigné	22: 13153–13166
" " "	4: 2152–2156
Saint-Simon	21: 12709–12726
Mme. de La Fayette	14: 8767–8778

THIRD PERIOD: THE ERA OF PROGRESS AND ENLIGHTENMENT

I. MID-EIGHTEENTH CENTURY

(1715–1750)

The seventeenth century is a period of stability; the eighteenth, an age of progress, not yet in institutions but in the ideas upon which they rest. Under Louis XIV., France, except in the last years of his reign, is fully satisfied with its condition and thinks, as it were, of everything in the world that does not concern politics and the organization of society. Under his successor the spirit of dissatisfaction is abroad and men very early begin to think of the social and political conditions required for the existence of happiness in the human race. Such a state of mind is sure to breed reformers, possibly revolutionary reformers, and the eighteenth century did indeed breed this kind of writers and serves as a preface to the French Revolution.

The greatest literary name of the century, the name which stands pre-eminently before posterity as representative of the spirit of the period is the name of Voltaire. But it is only by degrees that the career of Voltaire became that of an intellectual reformer. In the earlier part of the century, among the intellectual forces turning the minds of the people into new channels of thought, the greatest name is that of Montesquieu.

Charles de Secondat, Baron of La Brède and **Montesquieu** (1689–1755), such is the name of the celebrated author of the 'Spirit of Laws' published by him in 1748. He is the man of three books, 'The Persian Letters,' the 'Considerations upon the Romans,' and the famous 'Spirit of Laws.' The first is a satire of the manners of his own time; the second, an attempt to view history from a philosophical standpoint. The last, one of the greatest works of political

philosophy, taught all Continental Europe the principles of civil and political liberty.

During the same period François Marie Arouet, universally known by his assumed name of **Voltaire** (1694–1778) begins his astonishing literary career. Before 1750 he is mainly a man of letters, ambitious to make for himself a name by the side of Corneille and Racine. To this period belong his best tragedies, the best in French after the masterpieces of the preceding age, 'Brutus,' 'Zaïre,' 'Mérope,' some of which betray the influence of Shakespeare, and his epic poem, 'The Henriad,' not a great work by any means, but an eloquent plea for religious toleration, which was enthusiastically applauded by the public of his time. The same period shows him a remarkable historian in his 'History of Charles XII., King of Sweden,' and a thinker bold enough to present to the French the English nation as having managed to combine national power with the defense of liberty and public rights. This was done in his 'Letters Concerning the English Nation.'

At the same time **Marivaux** (1688–1763) introduces upon the stage a new form of comedy in which love conversations are carried on with a degree of subtlety unknown in previous periods, and the best specimens of which will be found in 'The Legacy,' 'The False Confidences,' and 'The Play of Love and Chance.'

From a purely literary standpoint the most curious development of the period will be found in the growing importance of the novel. In the eighteenth century we may almost say that every man of letters wrote novels. The 'Persian Letters' are in form a novel; Voltaire wrote novels; so did Diderot and Rousseau. No wonder that really great novelists, men who wrote novels, good novels, and little else, also appeared. We have two of them in the early eighteenth century, **Le Sage** (1668–1747) and **Prévost** (1697–1763). Le Sage, in his 'Gil Blas' gives us a wonderfully varied picture of human conditions, and Prévost, in

his 'Manon Lescaut,' a love story in which the language of love is no longer made up, as in the novels of the previous century, of insipid exaggerations, but is throbbing with real life.

CHRONOLOGY

DATES	EVENTS
1715	Accession of Louis XV.; beginning of the Duke of Orleans' Regency.
1721	Montesquieu's ‹Persian Letters› published.
1723	End of the Regency.
1726	Voltaire an exile in England.
1728	Voltaire's ‹Henriade› published in England.
1729	Voltaire returns to France.
1732	Voltaire's ‹Zaïre› performed.
1734	Voltaire's ‹Letters Concerning the English Nation› published.
1735	Le Sage's ‹Gil Blas› completed.
1735	Prévost's ‹Manon Lescaut› published.
1748	Montesquieu publishes his ‹Spirit of Laws.›
1749	Buffon publishes the first two volumes of his ‹Natural History.›
1750	Voltaire goes to Berlin.

READING RECOMMENDED

AUTHORS	REFERENCES
Montesquieu	17: 10249–10270
Voltaire	25: 15449–15490
Le Sage	15: 8984–9004
Prévost	20: 11805–11819
Crébillon	7: 4167–4180

II. BEFORE THE REVOLUTION

(1750–1789)

In 1749 **Buffon** (1707–1788), just one year after the appearance of Montesquieu's 'Spirit of Laws,' publishes

the first two volumes of his 'Natural History.' In 1750 **Diderot** (1713–1784) and **D'Alembert** (1717–1783) undertake the publication of the 'Encyclopædia' in the pages of which new and potent ideas will be found expressed upon countless subjects by a veritable army of specialists. The time seems to have come for a general onslaught upon the ideas of previous ages.

This onslaught is led by **Voltaire.** He ceases to be a mere man of letters; he becomes what his time calls a philosopher. He first revolutionized history, in his 'Century of Louis XIV.' and in his 'Essay on Manners.' He uses the form of the novel in 'Zadig,' in 'Candide,' in 'Nicromegas,' as a vehicle for his revolutionary ideas. He expresses them in philosophical poems, and finally in countless skits, essays, and parodies, which fill numerous volumes of his works under the comprehensive and meaningless title of 'Miscellanies.'

Diderot, at times, passes him in boldness, for instance in his 'Nephew of Rameau,' which, perhaps fortunately for him, was not published until after his death. Soon **Jean Jacques Rousseau** (1712–1778) advocates pure democracy in his 'Social Compact,' a return to nature in his treatise on education, 'Emile,' and the sovereign rights of passion in his novel, 'Julia, or the New Héloïse' in which love speaks with enthralling eloquence entirely new to French ears.

Society, it is clear, no longer believes the same things as in the previous age. Old beliefs can be now ridiculed on the stage. This is done by **Beaumarchais** (1732–1789 —the same dates as for George Washington) in his two plays 'The Barber of Seville' and 'Figaro's Wedding.' The minds of men have changed. Institutions will change now. The last work that breathes the spirit of eighteenth century society, the celebrated love romance of 'Paul and Virginia' of **Bernardin de Saint-Pierre** (1737–1814), is published in 1787. The times are ripe for the Revolution.

CHRONOLOGY

DATES	EVENTS
1751	Voltaire publishes ‹The Age of Louis XIV.›
1751	The ‹Encyclopædia› begun.
1756	Voltaire publishes his ‹Essay on Manners.›
1761	Rousseau publishes ‹The New Héloïse.›
1762	Rousseau publishes ‹The Social Compact,› and ‹Emile.›
1764	Voltaire undertakes the defense of the Calas family and publishes his ‹Philosophical Dictionary.›
1774	Louis XV. dies.
1775	Beaumarchais' ‹Barber of Seville› produced.
1778	Voltaire and Rousseau die.
1784	Beaumarchais' ‹Figaro's Wedding› performed.
1787	Bernardin de Saint-Pierre's ‹Paul and Virginia› published.

READING RECOMMENDED

AUTHORS	REFERENCES
Diderot	8: 4689–4703
D'Alembert	1: 355–370
Rousseau	21: 12435–12456
Buffon	5: 2689–2696
Bernardin de Saint-Pierre	21: 12695–12708
Beaumarchais	3: 1657–1673

III. THE REVOLUTIONARY AND TRANSITION PERIOD

(1789–1820)

During the Revolution the men of France acted more than they spoke or wrote. One form of literature, however, had to develop, viz., political oratory. In **Mirabeau** (1749–1791) we have the first, chronologically, of the great political orators in France. His speech on 'Bankruptcy' is perhaps the finest specimen of his oratory, when in a

fighting mood. But literature proper had to wait for less troublous times. These times came after France had victoriously beaten back foreign invasion and settled down to what seemed for a short time a period of peaceful development under the sway of a man of genius, Napoleon Bonaparte. Then two great writers appeared ready to hail the coming of a new literature for a new society. Germaine Necker, better known by her married name as **Madame de Staël** (1766–1817), advocated the study of foreign models. In her novel of 'Corinne' she takes us to Italy, and in her book on 'Germany,' beyond the Rhine, thus introducing Lessing, Goethe, Schiller not to France alone but also to England.

Châteaubriand (1768–1848) advocates turning to religion for æsthetic inspiration. This he does in his celebrated 'Genius of Christianity'; but he advocates also, as it were, a broadening of nature itself. He has seen America and will describe its virgin forests and its majestic Father of the Waters, as well as he will poetize its Indians of both sexes in a series of narratives the most touching of which is called 'Atala.' But whatever be his theme, Religion, Nature, Love, History, he always thinks and speaks of himself, of a human heart waiting for a fullness of satisfaction which the whole universe is unable to provide for it. Châteaubriand's career extends until 1848, but the only work of real importance published by him after 1820 is his 'Memoirs from Beyond the Grave,' which belong to the last, but speak only of the earlier, period of his life.

The new tendencies which are visible in the works of Châteaubriand and Madame de Staël appear also in the works of a poet who died tragically on the scaffold on the last day of the Reign of Terror and whose lines were known only to the generation of the following period, André Chénier (1762–1794).

CHRONOLOGY

DATES	EVENTS
1789	Beginning of the French Revolution.
1792	The Republic established in France.
1793	Execution of Louis XVI.
1793–5	Reign of Terror.
1799	Napoleon Bonaparte becomes First Consul.
1800	Mme. de Staël publishes her work on ‹Literature.›
1801	Châteaubriand's ‹Atala› appears.
1802	Publication of his ‹Genius of Christianity.›
1804	His ‹René› appears.
1804	Napoleon becomes Emperor.
1807	Mme. de Staël's ‹Corinne› published.
1809	Châteaubriand's ‹Martyrs› published.
1810	Mme. de Staël tries to publish her book on ‹Germany.›
1813	‹Germany› published.
1814	First abdication of Napoleon and return of the Bourbons to France.
1815	The Hundred Days, Battle of Waterloo, Second Abdication of Napoleon, and Second Restoration of the Bourbons.

READING RECOMMENDED

AUTHORS	REFERENCES
Chénier	6: 3601–3608
Mirabeau	17: 10077–10096
Mme. de Staël	23: 13823–13844
Châteaubriand	6: 3531–3539

FOURTH PERIOD: THE NINETEENTH CENTURY

I. THE PERIOD OF ROMANTICISM

(1820–1850)

French society after the Revolution was not what it had been before. Ranks had been leveled and the Bourbons when re-established on the throne were unable to

restore the old order of things. A new society needs a new literature. Men's utterances depend on their vision of things. And what had been the vision of the young Frenchmen of the new era! A sub-lieutenant of artillery becoming in a few years Emperor and master of the world, and then in a few more years a prisoner with the ocean for his jailer! And how many other men raised from the lowest ranks to the highest dignities in state and society, one of them a King in a far-off northern country, in Sweden! Before their eyes the dividing line between the real and the impossible was almost obliterated. Life had become a romance. Thence the literature known as Romanticism.

The new age appeared suddenly, through the unheralded publication of the first 'Meditations' of **Alphonse de Lamartine** (1790–1869). The critics ignored the book or ridiculed it. The public devoured it. Lamartine's poetical productiveness continued for a little more than a dozen years and then he gave himself to the making and writing of history, taking a high rank among the masters of French prose by his parliamentary speeches and his 'History of the Girondists.'

But other poets had already followed him, first of all **Victor Hugo** (1802–1885) whose first 'Odes' appeared in 1822, but two years after the first 'Meditations.' Hugo's entrance into the literary arena was only the beginning of an extraordinary career in which all forms of poems, romances, dramas, literary disquisitions, and fiery political speeches followed each other almost uninterruptedly to the day of his death. Lamartine had expressed mostly the sentimental movements of the heart; Hugo summoned before the eyes of his contemporaries visions of startling and bewildering contrasts in the domain of history as well as in the domain of individual human experience. This is what Romanticism was, at least in France.

In this array of poets, taking only the greater ones, we must mention also **Alfred de Vigny** (1797–1863), the spokesman of a kind of lofty pessimism; **Béranger** (1780–1857)

whose 'Chansons' more than once gave their most pathetic expression to the sufferings of French patriots at the time of the Holy Alliance; and a little later **Alfred de Musset** (1810–1857). He was essentially the poet of the younger generation. Love, sorrow, recuperation, all this not unblended with wit and humor, were his themes, not only in his collections of poems, but also in his plays and short stories.

But the eyes of that generation were not turned solely inward, into the hearts of men, or outward on the bewildering spectacle of nature and humanity; they look passionately backward in the almost obliterated records of ages known till then as the Dark Ages. **François Guizot** (1787–1876), renowned also as a political orator, wrote on the 'History of Civilization in France'; **Augustin Thierry** (1795–1856) threw over the doings of the Norman Conquerors of England or of the Franks in conquered Gaul all the glamour the secret of which had been borrowed by him from Walter Scott; **Jules Michelet** (1798–1874), in a somewhat prophetic style, not unlike Thomas Carlyle's, related to the French all the records of their eventful and dramatic history, from the earliest times to the close of their great Revolution. Other historians attracted more especially by recent periods were **François Mignet** (1796–1884) who chose for his themes the French Revolution and later the sixteenth century, and his life-long friend, **Adolphe Thiers** (1797–1877), destined, after writing, of the French Revolution and of the Consulate and Empire of Napoleon I., to be himself the first President of the third French Republic. Needless to say that such a political career as Adolphe Thiers' could not have developed if Thiers had not been a great political orator as well as a historian.

But great as it is in poetical and historical literature, the period of Romanticism is essentially the period of romance, the period of the novel. The greatest French novelists belong to it. First, Henri Beyle (1783–1862), better known by his nom de plume of **Stendhal**, exalts in his

two novels, 'The Red and the Black' and 'La Certosa of Pavia,' individual energy as the greatest gift of man—no wonder since his real hero is no other than Napoleon. **Prosper Mérimée** (1803–1870) has a good deal in common with his friend Beyle, and his masterpiece, 'Colomba,' might have been written by the former almost as well as by the latter. Though as a master of style, Mérimée is by far the greater of the two, neither of them can be compared with the three great novelists of the time, Balzac, Dumas, and George Sand.

Honoré de Balzac (1799–1850) conceives the plan of a complete and detailed picture of the society of his time. But realistic as he is in the descriptions of his scenes and the delineation of his characters, in which he remains an unsurpassed master, he is ultra-romantic in the construction of his plots. Here again we trace the influence of the Napoleonic career. When his imagination is kept under control he writes almost perfect masterpieces, like 'Eugénie Grandet.' He has created more characters perhaps than any other French novelist.

Alexandre Dumas (1803–1870) is not a creator of living beings, but the most entertaining, the liveliest of story tellers. History in his hands becomes a most amusing transformation play in which he acts as the great machinist. His 'Three Musketeers' and his 'Count de Monte Christo' stand unrivaled as collections of enthralling adventures.

Aurore Dupin, Baroness Dudevant, has made famous the nom de plume of **George Sand** (1804–1876). She wrote the romance of the human heart. In her novels passion rules supreme; when sincere it is entitled to full satisfaction and it never fails to express itself with overwhelming eloquence and pathos. Select what you will; perhaps 'Mauprat,' 'Consuelo,' and the 'Marquis of Villemer' will best repay the reader.

And let us not forget that two of the greatest novels of the age, 'Notre Dame de Paris' and 'Les Misérables' are mong Hugo's masterpieces.

CHRONOLOGY

DATES	EVENTS
1820	Lamartine publishes his first ‹Meditations.›
1822	Victor Hugo publishes his first ‹Odes.›
1830	February: Hugo's ‹Hernani› performed.
1830	July: Revolution in France. Charles X. dethroned.
1831	Hugo publishes ‹Notre Dame de Paris› and ‹Autumn Leaves.›
1833	Michelet begins the publication of his ‹History of France.›
1843	Hugo's drama ‹Les Burgraves› fails upon the stage.
1847	Lamartine's ‹History of the Girondists› published.
1848	Revolution in France. Lamartine President of the Provisional Government of the Republic.

READING RECOMMENDED

AUTHORS	REFERENCES
Lamartine	15: 8801–8816
Victor Hugo	13: 7709–7767
Béranger	3: 1783–1800
A. de Musset	17: 10487–10510
Guizot	11: 6771–6780
Thierry	24: 14803–14820
Michelet	16: 9982–9994
Thiers	24: 14821–14844
Beyle (Stendhal)	4: 1861–1883
Mérimée	16: 9941–9955
Balzac	3: 1348–1432
Dumas	8: 4957–5000
Sand	21: 12759–12805
Berlioz	3: 1809–1818
Comte	7: 3935–3944
Cousin	7: 4079–4088
Delavigne	8: 4528–4534
Lamennais	15: 8845–8860
Nodier	18: 10672–10684
Quinet	20: 11961–11979
Scribe	22. 13083–13098
Sénancour	22: 13111–13118
Sue	23: 14181–14201

II. THE REACTION AGAINST ROMANTICISM

(1850–1900)

In 1843 Victor Hugo's drama 'Les Burgraves' was a dismal failure. This event coming twelve years after the overwhelming success of Hugo's first dramatic effort, 'Hernani,' clearly indicates that Romanticism is on the decline. By the middle of the century it had entirely lost its power of attraction. The memories of the Revolution were taking on the quiet tints of history; the actors and witnesses of the great drama were all dead. The extraordinary again struck the ordinary man as impossible, and literature again had to deal with real facts, or with facts not sufficiently removed from the real to awaken incredulousness.

This reveals itself perhaps in the drama more than in any other form of literature. The two greatest dramatists of the period, and they are really great dramatists, Augier and Dumas Fils, trust decidedly more to observation than to imagination.

Emile Augier (1820–1884) describes society mostly as affected by political struggles and conditions. His masterpiece 'Mr. Poirier's Son-in-Law,' written in collaboration with his friend Jules Sandeau (1814–1883), the author of another remarkable comedy, 'Mademoiselle de la Seiglière,' is an admirable picture of the conflict, in French society, of the ruling middle class with the dethroned aristocracy of the past.

Alexandre Dumas Fils (1824–1895), son of the great novelist of the previous period, is more interested in the relations between man and woman and in the part played by money in modern society. One of his plays, his earliest great success, 'Camille' (La Dame aux Camélias) won for him world-wide fame. But it is hard to say whether it is in any way superior to a

somewhat later and decidedly less pathetic effort, 'Le Demi-Monde.'

The novel also becomes strongly realistic, especially in the hands of **Gustave Flaubert** (1821–1880), the author of that great masterpiece, 'Madame Bovary,' and of his most faithful disciple, **Guy de Maupassant** (1850–1893), the greatest master of the short story in French Literature. That poetry and realism can be happily blended in a literary production is demonstrated at the same time by the charming author, **Alphonse Daudet** (1840–1897), equally successful as a novelist and as a writer of tales or short stories. But if we want a picture of life entirely devoid of poetry we have only to turn to the master of the Naturalistic School, **Emile Zola** (1840–1900). For the most part he seems unwilling to turn his eyes away from the repulsive physical side of life, but sometimes he gives us pictures of unsurpassed power, as for instance, in 'L'Assommoir,' (The Dram Shop), and 'Germinal.'

The novel, moreover, was unquestionably then the most popular form of literature, welcomed by the public and attractive to the writer. Talented novelists were, therefore, exceedingly numerous, too numerous for mention in such a rapid sketch as this.

First among the poets stood **Hugo** whose majestically developing career did not end until 1885 and who from his exile home in Guernsey sent to France such magnificent collections of poems as 'The Chastisements,' unequaled in French Literature in the domain of political poetry, and 'The Legend of the Ages.' Beside Hugo all the other French poets of the period look small indeed, and yet there is a good deal that is worth reading in the works of the Parnassian poets, **Leconte de Lisle** (1818–1874) and his disciples **François Coppée** (1842–1908), **Sully Prudhomme** (1839–1908), and **José Maria de Hérédia** (1842–1905).

That the period, however, found a fitter medium of

expression in prose than in poetry is shown by the great prominence of three men, each of whom combined in himself the functions of the literary critic, the philosopher, and the historian. They are Sainte-Beuve, Renan, and Taine.

Sainte-Beuve (1804–1860) is essentially a great literary critic and as such reveals himself principally in his 'Monday Chats' and in his 'New Mondays,' all published during the last twenty years of his life. Literary criticism was raised by him to a high artistic plane. He was followed by men, mostly his disciples, the most powerful of whom was Ferdinand Brunetière (1849–1907).

Ernest Renan (1823–1892) is the author of a large array of miscellaneous books on history, philology, philosophy, and literature. He is one of the greatest masters of French prose. His chief work is his 'History of the Origin of Christianity,' especially the opening volume thereof, his 'Life of Jesus.' Among his numerous disciples none equals the wonderfully versatile creator of 'Monsieur Bergeret,' the hero of four successive narratives, **Anatole France** (1844–).

Hippolyte Taine (1823–1893) was a great exponent of positivistic philosophy and as such the philosophical leader of the generation that followed him. His masterpieces are his 'History of English Literature' and the first two volumes, 'The Ancient Régime,' of his perhaps overambitious 'Origins of Contemporary France.'

Literature still thrives in France: recent writers of poetry, drama, and fiction are given more particular notice in the Student's Course on Twentieth Century Literature. Of those who became prominent before the end of the nineteenth century mention may be made of the poet **Paul Verlaine**, the poet and dramatist **Edmond Rostand,** made celebrated by his 'Cyrano de Bergerac,' the philosopher **Henri Bergson,** the naturalist **Jean-Henri Fabre** and **Maurice Barrès**, whose novel 'Colette Baudoche' so strik-

ingly, so pathetically describes the tense situation created between France and Germany by the annexation to the latter in 1871 of Alsace-Lorraine. These writers give promise of a new great literary era. Such eras, in France, moreover, always follow periods of political and national crisis. There are signs visible already of great things literary coming, after the turmoil of the present war has at last subsided. We may say, like Voltaire, "Young men, lucky will you be. You will see beautiful things."

CHRONOLOGY

DATES	EVENTS
1851	Sainte-Beuve's (Monday Chats) begun.
1851	Dec. 2d: Coup d'Etat of Louis Napoleon.
1852	Dumas Fils' (Camille) acted.
1852	Louis Napoleon becomes Emperor Napoleon III.
1853	Hugo, then an exile, publishes his (Chastisements.)
1854	Augier's (Mr. Poirier's Son-in-Law) acted.
1856	Hugo's (Contemplations) published.
1857	Flaubert's (Madame Bovary) published.
1859	Hugo's (Legend of the Ages) published.
1862	Hugo's (Les Misérables) published.
1865	Renan's (Life of Jesus) and Taine's (History of English Literature) published.
1870	Franco-German War begun; Napoleon III. dethroned; foundation of the French Republic.
1871	Zola begins his (Rougon-Macquart) series of novels.
1874	Daudet's (Sidonie) published.
1877	Zola's (L'Assommoir) published.
1885	Zola's (Germinal) published.
1893	Hérédia's (Trophies) published.
1897	Rostand's (Cyrano de Bergerac) acted.

READING RECOMMENDED

AUTHORS	REFERENCES
Augier	2: 998–1014
Dumas Fils	8: 5001–5040
Flaubert	10: 5815–5843
Maupassant	16: 9803–9827
Daudet	7: 4435–4470
Zola	26: 16283–16324
Leconte de Lisle	15: 8952–8956
Coppée	7: 4045–4064
Sully-Prudhomme	23: 14209–14220
Hérédia	12: 7277–7284
Sainte-Beuve	21: 12659–12677
Brunetière	5: 2603–2612
Renan	20: 12149–12194; 5: 2258–2262
Taine	24: 14399–14452
About	1: 34–50
Banville	3: 1474–1480
Baudelaire	3: 1617–1632
Bourget	4: 2252–2262
Déroulède	8: 4580–4584
Erckmann-Chatrian	9: 5538–5548
Feuillet	9: 5663–5672
France	10: 5909–59191
E. and J. de Goncourt	11: 6549–6564
Lemaître	15: 8963–8976
Loti	15: 9203–9215
Maeterlinck	16: 9541–9563
Pailleron	18: 10961–10974
Sandeau	21: 12806–12816
Sarcey	21: 12825–12836
Sardou	21: 12836 a–x
Verlaine	25: 15313–15322
Veuillot	25: 15330–15340

MEDIÆVAL ITALIAN LITERATURE

BY GERHARD R. LOMER

Introductory. It is impossible to study the literature of Mediæval England without some general understanding of the literature of Europe during that period. Modern comparative methods of study have made us realize that no literature liveth unto itself alone, and that political boundary lines are of little significance in the history of art. Chaucer and his successors would not have been the poets we know them to be had they not been familiar with the works of their continental fellow-craftsmen, and even Shakespeare was content to exercise his genius in the recognized conventional borrowing of material from Italy and France. Some brief consideration of the early literatures of these two countries is therefore necessary as an introduction to the study of Chaucerian and Shakespearian writing. But the value of this Mediterranean literature is not merely a comparative one, nor is it to be read alone for its influence upon the writers of the other countries. The literature of Italy, like the art of this land which is the mother of arts, has a personal interest and an intrinsic value which reward the reader with richness of ideas and with the pleasures of form as well as with a knowledge of the historic progress of a great and noble people.

Italian literature is also interesting because of its close affiliation with classical writing, for in one sense it may be considered as a continuation, descendant, or revival of Latin literature. One must remember, however, that this art was only one, and by no means the greatest, of the arts

of expression through which the versatile and energetic Italians gave utterance to their emotions and their ideals. In architecture, in painting, in music, the abounding vitality of these new Romans, citizens of the great world of art, expressed itself even more fully than it did in words. Michel Angelo is a great outstanding example of the vitality, the versatility, and the excellence of execution which meet us everywhere in Italian art and life. One must also remember, in speaking of Italian literature in relation to antiquity, that much of the writing done in Italy during the Middle Ages was done in Latin, and in this language of scholars appeared many of the famous treatises of the time. It remained for Petrarch to lay before his countrymen the literary claims of their own vulgar tongue and to plead the æsthetic value of the common speech of the people.

When one thinks of the past glory of Italy, one thinks of such names as Francis d'Assisi, Aquinas, Leonardo da Vinci, Michel Angelo, Raphael, Titian, Columbus, and Galileo, in theology, in art, and in science. Not less conspicuous in the field of literary art do we find names known to everyone, and Dante, Petrarch, and Boccaccio belong now not only to the land which gave them birth but to the whole world.

The lives and achievements of these men, however, cannot be adequately understood or properly appreciated without a preliminary glance at the historical condition of Italy in the Middle Ages, for life and art went hand in hand, and political strife of the time had no less influence in its way upon literature than did the widespread love and encouragement of the beautiful by the patrons of the various arts.

Historical Conditions of Italy in the Middle Ages. It is in the Italy of the Middle Ages that there comes again to human consciousness the ideal of personality. It is an age in which individuality is developed in man and in

society. The mediæval man becomes conscious of himself, of his powers, and of his ideals; and the state in which he lives becomes aware of its powers and of its possibilities, and develops into the city-state, the despotism, or the republic. Great men and great families come to the fore. It is the age of the Aragonese at Naples, of the Visconti and then of Francesco Sforza at Milan, of the house of Gonzaga at Mantua, of Montefeltro at Urbino, and of Este at Ferrara. Not less do the names of great men stand out conspicuous, of ill fame or good repute, and the gallery of portraits of the time contains such personages as Malatesta, Machiavelli, Pope Sixtus IV., Cæsar Borgia, Cosimo de Medici, and Lorenzo the Magnificent.

This age was characterized by hitherto undreamed achievement in crime, in statecraft, and in art, and the interest of the reader is divided between the fascination of the political changes, the romance of individual genius, and the glory of art. Each of these phases of the life of the time deserves a brief consideration.

The fourteenth and fifteenth centuries are times of despotism, in which the heads of powerful families make themselves tyrants and rule by force and fear, by money and the sword. The pomp of public display and the magnificence of private life exacted and enjoyed by these tyrants we of to-day find it hard to conceive. The Doge Agnello of Pisa (1364) was wont to ride forth with a golden sceptre in his hand, and to show himself from a window "as relics are shown," gorgeously attired, on silk embroidered cushions, surrounded by kneeling courtiers. Dante saw clearly whither such display was tending. "What mean their trumpets and their bells, their horns and their flutes; but come, hangman — come, vultures"; and Matteo Villani writes that "as despotisms rise, grow, and are consolidated, so grows in their midst the hidden element which must produce their dissolution and ruin." It was an age of colossal ambition, of colossal undertakings, of colossal

crime, nowhere better illustrated perhaps than by the Visconti of Milan. Intrigue, murder, massacre, poison, conspiracy of every sort, bribery, simony, illegitimacy — these were only too usual features of the life of the day. In opposition to the petty tyrants and to the more formidable despots of the greater dynasties, legal authority within the state was almost entirely ineffective. Family brawls and party feuds, such as those of the Guelphs and the Ghibellines, further complicated the social peace and political progress of the Holy Roman Empire, which was now no longer Holy, since it was devoted to selfish crime; no longer Roman, since the centre of power was in Milan or Florence or Mantua, or Ferrara; and no longer Empire, since it was divided at home and powerless abroad. Even the Papacy, to which one looks for stability amid the stress of change and for purity and holiness in an age of corruption, had itself become tainted in its theory and remiss in its practice, so that the way was unconsciously being prepared for the Reformation.

None the less turbulent and romantic prove the lives of the great men of this age. At first sight such men as Lorenzo the Magnificent, Leonardo da Vinci, or even Ariosto, appear to us to be enigmas. Such breadth and depth of interest in life, such manifold relationships to the twin worlds of man and nature, so much attempted, so much accomplished — all this strikes us with dumb wonder. How can such men be? We come to realize, however, that the secret of their lives is the combination of energy with variety, of personal power in a multiplicity of circumstances. They are not novices at life; they have the master touch of the skilled craftsman. Their ideal is "l'uomo universale." Such a man, indeed, was Leon Battista Alberti (? 1404–1472), not many-sided, but all-sided, awe-inspiring in feats of daring and skill, musician, lawyer, learned in scholarship and in the crafts of artist and artisan, writer of no mean note in various languages, lover and student of nature and

man, strong of will as of body and mind, gifted even with prophecy, if tradition err not. To him all things seemed possible. Perhaps only Leonardo da Vinci surpassed him in multitudinous interests, in catholicity of activity, in sympathy, and in energy. Colossal figures these, compelling admiration, masterpieces of human personality, whose perfecting was perhaps the most notable achievement of the Renaissance.

Finally, the glory of Italian art remains to us the greatest and most permanent of the gifts of these mediæval and renaissance centuries in Italy. To speak of Cimabue, Giotto, Orcagna, Ghiberti, Donatello, Fra Angelico, Filippo Lippi, Ghirlandajo, Bellini, Perugino, Botticelli, is but to name over the treasures of the world's art galleries, and to see the Baptistery of Pisa, San Croce, the Duomo at Florence, the Cathedral at Milan, St. Peter's at Rome, is but to gaze upon a few of the architectural masterpieces of a land dotted with fine churches, splendid palaces, and magnificent gardens. How much we live with the historical past we can easily see in the case of painting and of architecture, but it is not less truly the case with literature.

Early Italian Poetry. In the hey-day of Grecian Sicily, lyric and pastoral poetry had been sung by Theocritus, Bion, and Moschus. In the thirteenth century Sicily again contributed to the world's literature, this time in the "lingua volgare," the spoken language of the Middle Ages which co-existed with the degenerate Latin of the ecclesiastics. It was at the court of the Holy Roman Emperor Frederic II. (1194–1250), King of Naples and Sicily, that the poets of the day found welcome and encouragement from this royal poet and patron of art. Though we are told by Dante that the first poet to use the vulgar tongue did so in order to gain the ear of his beloved, there is reason to believe that, for political reasons, the imperial patron was anxious to develop the power which comes from a bond

of common speech. The Tuscans and Lombards who also frequented the court helped to further this scheme, which was eventually to make Italy united in language. In passing, one also notes that Provençal literature had its influence, and that, though the "langue d'oc" favored courtly and chivalric themes, the "langue d'oïl" kept close to earth in the songs of the wandering minstrels. While at Pisa in the thirteenth century the influence of the classics was strong in such a poet-monk as Guittone di Arezzo (*c* 1230–1294), the vigor, spontaneity, and music which are the birthright of the Italian were still preserved, free from artificiality and mannerisms, in the popular songs of common men, and broke forth in poetry that ranged from the patriotic to the burlesque, and from the amorous to the obscene. So ingrained in the popular heart are these songs that Rinaldo d'Aquino (thirteenth century) and Jacopone da Todi (1230–1306) do little more than raise them to the literary level. It is to these men that we must turn for the enduring poetry of the age, and to such friends of Dante as Guido Guinicelli of Bologna (1220–1276) and Guido Cavalcanti (*c* 1235–1300), and to Rustico di Filippo (1200–1274), Brunetto Latini (1210–1294), and Cina da Pistoia (1270–1336). These men were writing sonnets and love lyrics, when Dante appeared to surpass them and to essay "things unattempted yet in prose or rhyme."

Dante (1265–1321). In the history of world literature Dante stands forth as one of the greatest writers of the epic. Shelley calls Milton "the third among the sons of light" and Dante "the second epic poet, that is, the second poet, the series of whose creations bore a defined and intelligible relation to the knowledge and sentiment and religion of the age in which he lived." As Homer seems to us the epitome of ancient Greece, Shakespeare that of Elizabethan England, and Milton that of the Puritan Commonwealth, so Dante, to an even greater degree, embodies for us the ideals, the intensity, the hopes, the superstitions of mediæval Italy.

But it is not merely because Dante is of his own century that he is of interest to us, but rather because he is "not of an age but for all time" does he still appeal to our minds, does he continue to stimulate our imaginations. We have in Dante's prose, in his sonnets, and in his epic, the outlook of a master of experience upon this present world and upon the world to come, expressed in language that has the high seriousness of the true classic and the perfection of form which makes for literary immortality.

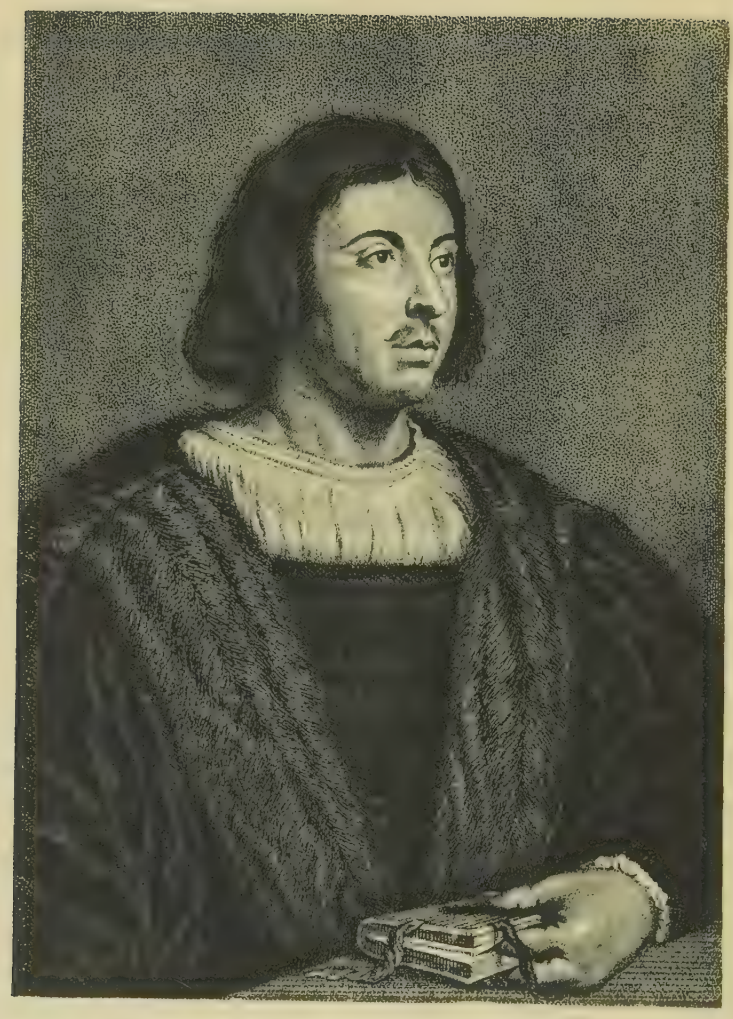
From two points of view and for two distinct purposes, then, should Dante be read. Dante as the poet of his age gives us a spiritual Pisgah-sight of a region of life and of an organized system of thought which are alien to our own; Dante as a man much tried by the world, absent from felicity throughout all the days of his life, is for us a type of victorious aspiration, of spiritual love, of ideal devotion. He is one of those of whom without mental reservation we can say, "This was a man."

As we find in the 'Iliad' and in the 'Odyssey' a background of belief in the current polytheism and an anthropomorphic conception of divinity, so in Dante, the epic poet of Roman Catholicism in the Middle Ages, we find beliefs and hopes and convictions that are but the poetic counterpart of the prose theological dogma of Dante's great countryman, St. Thomas Aquinas. Dante does not advance beyond his age in knowledge; his science is that of the Greeks, and his theology that of contemporary scholasticism; but in spiritual insight, in scope of imagination, and in a mystic intuition of immortal love Dante leaves far behind him the men of his day and walks with God. For Dante is one of the prophets of the larger vision, no foreteller of things to come, but a seer, gifted with insight, looking, as no one of his age or any other age has done, behind the veil, beholding the doors of heaven, and hearing amid the silences of Paradise the beating of the heart of Love.

Petrarch (1304–1374). Dante was of his age, though pre-eminent in it; but Petrarch was the herald of a new age. He is "the first modern literary dictator"; he is the great exponent of Humanism. This ideal of a liberal education, of the development of the free individuality of man, rooted in the fruitful past and fostered by the rich experience of the present, numbers among its exponents such honorable names, in addition to those of Petrarch and Boccaccio, as Barzizza, Æneas Sylvius, Chrysoloras, Guarino of Verona, and Vittorino da Feltre.

Born at the appropriate moment and broadly educated at various mediæval universities, Petrarch attained fame partly because of his own ability, partly because he lived at a time when Literature, hitherto the handmaid of learning or the decorative idler of a dilettante court, was now to emancipate herself and assume the responsibilities of professionalism. In Petrarch's life, as in Dante's, there came the vision of love. Dante dates his new life from the moment when, in his ninth year, Beatrice appeared to him "clothed in a most noble color." Petrarch early met his Laura, and felt forthwith his lips unsealed by the divine spirit of poetry, so that his sonnets to her are perhaps his most enduring monument. Petrarch is, then, one of the great love-poets of the world, using to perfection that most exquisite of miniature poetic forms, the sonnet. In an age devoted to the poetry of love Petrarch is a master, and in a land where fineness of polish and mastery of detail are practised in every art, Petrarch is an artist whose pre-eminence is freely acknowledged by his contemporaries.

Petrarch embodies the restlessness so characteristic of the Renaissance in Italy. This spirit manifests itself physically in the desire to travel which led him over the whole of Europe, and intellectually in his manifold occupations and interests, for like Keats, Petrarch was much "traveled in the realms of gold and many goodly states and



GIOVANNI BOCCACCIO.

Photogravure — From an Engraving.

kingdoms" had he seen. Though his Latin works have neither the elegance of Poliziano, the finish of Bembo, nor the scholarly brilliance of Erasmus, Petrarch is a great lover of learning, a humanist by nature, devoted to old manuscripts and to antiquity. His epistles show us the ideal man of letters, keen, critical, observing, just as his 'Canzoniere' show us the man of feeling, devoted to Laura and inspired by her, and as some of his poems called forth by his love of Italy show us the man as a patriot.

Petrarch developed some of the early forms of popular poetry so successfully that he seemed to make them his own. The personal mannerisms which he infused into them gave rise to the cult of imitation, and Petrarchism spread over France and Spain as well as over Italy. Petrarch embodies in his work the twin ideals of style and beauty which always inspire the true poet. He expresses strongly contrasted, rapidly antithetical moods of feeling; he is highly colored with mediæval mysticism; and he combines, in a manner characteristic perhaps only of the virtuosi of the Renaissance, a sensuous paganism with a Christian asceticism that seem irreconcilable until we find them fused in his writings.

Boccaccio (1313–1375). If Dante is of significance in the history of mediæval religious thought, and Petrarch noteworthy in the intellectual and humanistic life of his age, Boccaccio merits our attention in the history of Italian culture because he showed his countrymen how to write a facile and graceful prose and because he has given, not to Italy merely but to the world, a collection of tales which are perennially young and lusty and which entitle him to be regarded as a great master of narrative art and to be called the first modern novelist.

Like Petrarch, he wandered over much of Europe, learning human nature at first hand and enjoying experience to the full. Reared in the cultured atmosphere of

Florence, Boccaccio later joined the gay court of King Robert of Naples, and amid the congenial virtuosi of the Neapolitan court, stimulated by expanding friendships, encouraged by the approval of connoisseurs, ripened by the luxury and the sensuousness of his experiences, Boccaccio developed a wide and deep understanding of human nature in its fundamental and recurring aspects. Certain chapters of his own life appear in 'Fiammetta,' not unjustly called the first great psychological novel. In his 'De casibus virorum illustrium' and in 'De claris mulieribus' he provided a storehouse for later tellers of tales and makers of plays.

It was in his 'Decameron,' however, that Boccaccio put the perfection of his art. Here he combined materials from French "fabliaux," from the classics, from the folk-lore of the Italians, and from the life of his own day, into a masterpiece of story-telling, to which scores of writers from Chaucer to D'Annunzio have been willing debtors. Boccaccio is a master of what we have to come to call short story technique, and he knows men and women "au fond." With this wide and profound familiarity with human nature and its foibles and frailties, with his keen enjoyment of the humorous side of the fundamental and eternal aspects of the human animal, Boccaccio reached a height in the "comédie humaine" as lofty as that attained by Dante in tragedy.

Whatever charges of breadth of humor or of licentiousness of situation are made against Boccaccio by the prudish or the myopic may be met by the assurance that Boccaccio was keenly anxious to be a poet of his own day, and that he reproduced the amusements and the conversation usual in his time among genteel folk in their hours of leisure and their moments of relaxation. To the common stock of current tales, Boccaccio adds the attraction of a refined style and the charm of a masterly vocabulary. We cannot blame the fourteenth-century poet for a point of view

which, since it is of his own age, is naturally and inevitably separated "longo intervallo" from our own.

Boccaccio was enthusiastic in his devotion to his master Dante, and was faithful in a long correspondence and friendship with Petrarch. In his own life he was no different from the average and pleasure-loving Florentine of his time, until his gayety became exhausted and the world's lure lost its charm. In his great century of tales, however, Boccaccio is perennially young, full of the hot blood of youth, lusty with throbbing life and with the debonair freedom of the will to live.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1182–1227	Francis d'Assisi	10: 5919–5924
1265–1321	Dante	7: 4315–4378
1304–1374	Petrarch	19: 11357–11383
1313–1375	Boccaccio	4: 2089–2115
	J. C. de Sismondi:	
	Boccaccio's Decameron	22: 13474–13475
	Italy in the Thirteenth Century	22: 13476–13478
	Francesco Carmagnola	22: 13479–13481
	The Ruin of Florence.	22: 13481–13486

ADDITIONAL READING

For a continuation of Italian Literature, see page 159.

For *general information* on this period, the student is referred to the one-volume history of ‹Italian Literature› by Richard Garnett, J. A. Symonds's ‹Renaissance in Italy,› ‹The Oxford Book of Italian Verse› edited by St. John Lucas, the literary histories of Emiliano Giudici and Francesco de Sanctis, and to the ‹Storia lett. d'Italia scritta da una società di professori›.

For information on *Dante*, in addition to the references given in 7: 4347–4348, the following introductions and studies may be consulted with advantage: J. A. Symonds, F. J. Snell, H. F. Tozer, P. H. Wicksteed, C. A. Dinsmore, Karl Witte, Edward Moore, and Paget Toynbee.

For information on *Petrarch*, see ‹Sonnets, Triumphs, and other Poems› (Bohn's Library), H. C. Hollway-Calthrop's ‹Life and Times of Petrarch,› Pietro Borghese's ‹Petrarch and his Influence on English Literature,› and M. F. Jerrold's ‹Francesco Petrarca: Poet and Humanist.›

For information on *Boccaccio*, see the complete edition by Moutier, the translation by J. M. Rigg, or the ‹Life› by Edward Hutton.

ITALIAN LITERATURE

BY ARTHUR LIVINGSTON

THE RENAISSANCE: 1374–1545

INTRODUCTION

THE period of culture which Dante concluded was concerned pre-eminently with ethics and moral philosophy. The age which Petrarch initiated was dominated by philological science. The consequences resulting from this new direction of thought were profound. Petrarch's discovery of an ancient world far different from that known to the preceding generations suddenly revealed to Italy its real origins, and gave new vitality to the Italian inheritance of pride in Rome. Men became conscious of the time that had elapsed since the fall of the Roman Empire, and of the inferiority which Neo-Latin culture showed in those fields where classic civilization was at its best. An impulse of exaltation, difficult for us to imagine, ran through Italians when the riches of the classic world of their ancestors were exposed to their gaze by Petrarch and his followers.

These were the joyous days of the booklovers. The monasteries were ransacked; the dusty libraries of ignorant noblemen were rummaged through; merchants traveled to all the limits of the known world to find some manuscript of a Latin writer or a Greek poet, and the arrival of such a treasure-trove in the stores of Florence or Venice would be hailed almost as a public event. Love of the new literature bound all the scholars of Europe into the closest ties of

friendship and affection. The possession of a rare volume, the deciphering of a better text, the discovery of a new meaning were then capable of giving a man a world-wide fame.

Mediæval philosophy had thought beyond the range of the facts in its possession. The study of Latin and Greek now came to supply an immense fund of new knowledge, and, as this knowledge was assimilated, little by little new views of man and of his place in the world became diffused. In the years between the death of Petrarch and the birth of Tasso a great feat was accomplished: scholars, by cataloguing and analyzing the works of old, brought to bear upon all the situations that arise in life whatever the ancients had thought or written or done concerning them. The newly invented printing-press came to distribute this learning throughout the whole reading world. To this day, when we would study some classic author, we are obliged to consult the work of the early "Humanists," as the scholars of this period came to be called, because of the excellence and thoroughness of their labor and the love and enthusiasm with which their work was done.

The intense study of philology had, however, defects as well as virtues. On the one hand, it familiarized people with the methods of criticism and with the accurate use of historical sources. It also tended to stimulate original thinking in many ways. Such events as the Protestant Reformation, the Catholic Counter-Reform, the Copernican system of astronomy, the philosophy of Giordano Bruno, would not have been possible without the long years of research in classic lore that preceded them. Each of these phases of Renaissance life is to a large extent the outgrowth of philological pursuits. On the other hand, learning may be one of the least stimulating of occupations. It is easier to memorize than to think and to create; patience and industry are commoner virtues than originality and vision. The great men of this period are surrounded by a host of vain pedants and learned scalawags, far more interested in

repeating what they had learned than in welcoming new ideas. In general, the Renaissance laid too much stress upon erudition and memory; it gave a value too absolute to all that the ancients had written. One may even say that the age of Michel Angelo and Leonardo da Vinci was quite as subservient to prejudice and accepted authority as the age of Giotto and Dante had been. It was certainly more slavish to social and ethical convention.

Italian literature and the related sciences of language and æsthetics show these defects conspicuously. The Humanists turned Latin, which had been a living tongue in the Middle Ages, into the "dead language" which the schoolboy now abhors. They applied the same attitude even to the vernacular Italian, and developed the theory of classic purism which held that Italians should ever write as Dante, Petrarch, and Boccaccio had written. In lyric poetry the early followers of Petrarch imitated the singer of Laura's praises because they loved his work, because they were enraptured by the richness and novelty of his characteristic moods; but the later followers turned this imitation first into a fad and then into an obligation. Most of the lyric poetry between 1400 and 1600 is a weak echo of things that Petrarch had done and done better. This doctrine of imitation came to invent a theoretical justification for itself based on the 'Poetics' of Aristotle. In this way the artistic process was considered as twofold: it concerned "form" and "substance." By "substance" was meant what we call plot ("favola") while "form" came more and more exclusively to mean metaphorical ornament. Plots were of different kinds: tragic, comic, epic, lyric. Each kind had its "ideal form," made concrete in some work of classical antiquity. The business of the writer was to compose close imitations of the manner and substance of the classic works, and to beautify his artificial plot with figures of speech taken from Petrarch perhaps, or even invented by himself, and with as many classic allusions as possible.

Meanwhile a profound change had been taking place in the social life of Italy. The Communes, passing through the throes of industrial republicanism, gradually came into the hands of clever politicians, who by their wealth and sagacity established themselves as tyrants. Milan passed from the Visconti, who had befriended Petrarch, into the power of Lodovico il Moro. The Medici came to the front in Florence; the Estensi at Ferrara; the Gonzaga at Mantua. The Papacy itself became the spoils of intrigue — as witness the astounding careers of the Borgia. Only in Venice did the principle of popular liberty, the opposite of the "unius imperium," hold its own, unless we think of Genoa, Lucca, and certain of the Alpine cities, which still cowered in relative independence under some of the greater states. Italian literature in the Renaissance centres around these tyrannical courts; the majority of the great authors are courtiers. It reflects the elegance, the luxury, the refinement, the learning, the slavishness, of these great centres of intelligent, hypocritical, licentious life.

Thus the great contributions to civilization that appear in Italian literature of this period depend partly upon the revival of classical learning and partly upon the aristocratic character assumed by society. Briefly, these contributions are the recovery and the assimilation of classical antiquity; the development of philological science; the perfection of æsthetics as a department of logic; the codification of the laws of good manners and social usage; the theory of idealistic love as an aspect of this latter; and that materialistic conception of politics which believes in the independence of statecraft and ethics. Each of these phases of the intellectual and social life of the age deserves a brief comment.

CLASSICAL SCHOLARSHIP

Great names stand out in each of these connections: among the Humanists we may choose as types Coluccio Salutati (1331–1406), who consolidated the work of Petrarch

by establishing, in his numerous letters, the critical attitude toward antiquity and classical literature; Lorenzo Valla (1405–1457), distinguished in the origins of modern legal, philosophical, and historical criticism, but especially by his application of philological methods to the documentary history of ecclesiastical institutions, for it was Valla who first assailed the spurious "donation of Constantine"; Marsilio Ficino (1433–1499), the first great modern interpreter of Plato and propagator of Platonic ideas; Leonardo Bruni (1370–1444), one of the first to elaborate the science of history as something wider than mere chronology; Poggio Bracciolini (1380–1459), the renewer of classic stoicism; Giovanni Pontano (1426–1503), one of the most successful of the authors of the Renaissance in Latin poetry. These men originated most of the tendencies which receive a more elegant exploitation from the scholars of the next century such as Aldo Manuzio (1450–1515), the most famous of the editors of the Renaissance; Battista Spagnuoli Mantovano (1448–1516), perhaps the greatest of the modern Latin poets; Marco Girolamo Vida (1485–*c* 1566), author of the 'Christias,' which is reckoned among the precursors of 'Paradise Lost'; Girolamo Fracastoro (*d* 1553), who typified for the next generations the ideal scholar in science equipped with good letters; and Pietro Bembo (1470–1547), one of the most perfect courtiers, or as we would say, "gentlemen," of the age.

ORIGINS OF MODERN PHILOLOGY

From 1500 on, the literature of philology is vast. The problem that most interested scholars was the Latin origin of the Italian and Provençal vernaculars. This dependence was at once recognized, the modifications of the classic Latin being erroneously regarded as due to the Germanic invasions. The beauty of Latin literature was attributed to the fixity of its language. Could the modern languages be brought under the same fixed grammatical laws? With

regard to Italian, which of the dialects of Italy had greatest prospects in this respect? Without doubt the greatest mind devoted to the solution of these questions was that of Lodovico Castelvetro (*c* 1505–1571), who brought modern philology to a higher point than was again attained before Friedrich Diez in the nineteenth century. The concept of scientifically phonetic spelling was evolved by Gian Giorgio Trìssino (1478–1550), who edited for the first time the 'De vulgari eloquentia' of Dante, and was one of the first to use the term "Italian language," hitherto spoken of as "the vulgar tongue" or as "Tuscan." The most delightful, and in view of the eminence of the author, the most influential treatise in this field was the 'Prose della volgar lingua' of Pietro Bembo. The soundest discussion of the question of the Italian language was probably given by Machiavelli, whose ideas are known to us only through references made to them by Lodovico Martelli ('Risposta' to Trìssino, 1524).

It is because the 'Arcadia' of Jacopo Sannazaro (1456–1530), in its various redactions, reflects so distinctively the struggles and progress of the constitution of the national language, that we cite him here. Though the work of Sannazaro, no less than that of Angelo Poliziano and Lorenzo the Magnificent, admirably reflects the many various moods and interests of this epoch of Italian culture. Sannazaro shows the development of the Aragonese environment at Naples, and Politian and Lorenzo de' Medici that of Florence.

LITERARY CRITICISM

The Italian Renaissance dictated to the whole world the canons of literary criticism which prevailed practically unchallenged down to the Romanticism of the nineteenth century, and which survived in large part even that attack. The discussions grew in large part around the 'Poetics' of Aristotle, his analysis of the "kinds" or "genres" of poetry,

and the rules governing the construction of each. Here again Castelvetro is to the fore, but not with the same isolated distinction he enjoys in philology. The classic theory of the epic poem and of the tragedy was worked out by Giambattista Giraldi Cinzio (1554), and by Trissino. In fact, their "regular" poems (such as the epic, 'L'Italia liberata dai Goti,' and the tragedy, 'Sofonisba,' by Trissino, and the tragedy, 'Orbecche,' by Giraldi) are rather to be considered as illustrations of an æsthetic theory than as works of art. These are the first applications of the principle of the dramatic unities, later rendered notorious by the French classic stage of the seventeenth century. The humanist Girolamo Vida has an important 'De arte poetica' in Latin; Francesco Patrizi (1529–1597), one more interesting still, which contains a lucid exposition of the theory of ornament as something added to and dependent on substance or plot. Because of the fact that the 'Gerusalemme liberata' is available to illustrate in brilliant form the poetic theories of Tasso, his 'Dialoghi della poesia' are perhaps the most instructive specimens of this type of literature that can be studied.

THE CULT OF GOOD MANNERS

The elegant courts of Italy, especially those of Florence, Ferrara, Urbino, and Mantua, brought social intercourse to the highest state of artistic conventionality that the world has ever known. Indeed, if Versailles and Vienna in the seventeenth and eighteenth centuries could show more grandeur in the absolute, these later heirs of Italian courtliness — formed as they were largely under direct Italian tutelage — always lacked something of the ease and joviality that surrounded the Italian tyrants. Here again the theoretical literature is voluminous and fascinatingly curious, especially as regards the chivalrous code of honor, horsemanship, hunting, dueling, the education of women and young noblemen, amusements such as chess, and

diplomatic and social formalities. We must cite, however, two masterpieces which have entered permanently into the literary heritage of the world. The 'Cortegiano' of Baldassare Castiglione (1478–1529) treats, with universal grasp, all the questions that concern the relationships of individuals in friendly social intercourse: conversation, dress, choice of friends, love, ethics, language, education, etiquette. But this great work is not only a book of precept: Castiglione has a notable power of characterization, and remarkable perception of interesting details of life, so that the 'Cortegiano' is both an essential document for the social history of the time and a fine specimen of urbane art, surpassing in this respect even the work of Pietro Bembo. The 'Galateo' of Cardinal Giovanni della Casa (1503–1556) brings us down to the particulars of good manners: with a genial humor throughout, we learn from it how to eat and drink, how to avoid disgusting manners, how to dress, how to talk, how to entertain. The absolute simplicity and everyday necessity of the questions the 'Galateo' answers, together with the good-natured severity with which the author lays down and illustrates his rule, make of this book one of the most delightful and profitable pastimes conceivable, especially if it be read in one of the quaint older English translations that have been made of it.

IDEALIZATION OF LOVE

Italian civilization has always been responsive to the ascetic elements in Catholic idealism: the worship of the Virgin, productive of so many beautiful manifestations of Italian sentiment in art, represents the eternal contradiction between the adoration of chastity and the charm of motherhood. Love of feminine beauty is one of the great and most ennobling phenomena of human life; yet a characteristic of Christian ethics has been the fear of this emotion, the attempt to glorify its suppression. One of the most persistent efforts of Italian culture in literature,

philosophy, and art has been to reduce this paradox, to prove that love is not in conflict with the search after God, to demonstrate even that in love we are brought nearer to eternal goodness.

The age of Dante was intensely preoccupied with this question. The 'Divine Comedy' grows out of the conviction that human love is identical in its own sphere with divine love in its sphere — the two spheres touching at the point where the lover extends his benevolence from the immediate human object which inspired it upon all of God's creatures and the universe as a whole. The "sweet new style" attacked the problem with a preparation in Christian dogma and a method borrowed from mediæval philosophy. The Renaissance returns to the same problem with the new ideas furnished by a resurrected Platonism. Thus some of the most beautiful things ever said of love and woman were said in the sixteenth century in Italy. Read the 'Cortegiano' of Castiglione, and the 'Asolani' dialogues of Bembo, or, from later in the century, the 'Heroic Furies' of Giordano Bruno; or for a startling parallel, compare a "vision of God" of Savonarola's sermons with a vision of Love by Pico della Mirandola. The processes, even the moods, are identical: from a simple human experience of unselfish love, we arise, through successive concepts (Platonism) or successive revelations (Christianity) to a more or less approximate understanding of "reality," of God, to a finite vision of infinite goodness, beauty, and power.

To be sure, many of the exponents of such idealism were unregenerate profligates, and some of its most interesting expressions were written by notorious women of the world (cf. 'The Infinitudes of Love' of Tullia d'Aragona). Indeed, what we know of the conditions of court life leads to the suspicion that the Platonism of the Renaissance was often little more than the public pose of a facile licentiousness. At any rate, the position of woman in society was not changed in the slightest: here we find, as at other times,

the most savage operation of chivalric prejudices. It is erroneous to cite to the contrary the great number of "learned ladies" who flourished at this period: there was a Cassandra Fedele, a Veronica Franco, an Irene of Spilemberg, a Vittoria Colonna,— the immortal friend of Michel Angelo, the tender and delicate poetess of conjugal affection and religious yearnings,— a Gaspara Stampa, a Veronica Gambara. Such ladies were learned simply as the necessarily learned leaders in a society pre-eminently interested in philology and scholarship. The Platonism of the Renaissance was an ethical, at best an æsthetic, system, dealing exclusively with individual morals. It had no social outlook and no social effects.

PETRARCHISM

More or less closely affiliated with this movement in courtly society was the cultivation of Petrarch's poetry though the cult of Petrarch, as we have seen, rested to a large extent upon the false literary theories of the age. Everybody who pretended to any sort of education knew Petrarch's 'Canzoniere' by heart, could identify and locate the faintest allusion to his work, and could complete any Petrarchian rhyme scheme the moment it was suggested. The first period of what is known as "Petrarchism" belongs to the end of the fifteenth century. The work of Antonio Tebaldeo (1463–1537) and of Serafino dall' Aquila (1466–1500) shows an adaptation of Petrarch's imagery and figures to the most diverse subject-matter and metres. The second period derives its name "Bembism" from Pietro Bembo who published his 'Canzoniere' in 1530. Bembo stimulated the adoration of Petrarch to its highest point, and strove to make the imitation of him a real imitation, in the sense that poets were to write of love in the manner of feeling and style of writing that appear in Petrarch's work. This is the phase of Petrarchism that was so influential in France, England, and Spain, as well as in Italy

itself. Here we find the origins of a false critical tradition concerning Petrarch; for the "Platonic" interpretation of the 'Canzoniere' is really based on the work of the Petrarchists of Bembo's school. The so-called Platonic elements in Petrarch himself are to be regarded rather as echoes of the idealism of Dante's time or of mediæval Provençal chivalric poetry. Bembo himself has in Italy a host of imitators, and it is apparent how far from an actual reflection of life Italian lyric poetry was drifting. In fact, nearly all Italian poetry up to the time of Foscolo, Parini, Monti, and Leopardi, is in one way or another Petrarchistic. We shall see a permanent crystallization of this trend in Tasso. The revolution in poetry operated later by Marino and the reaction started against the imitators of Marino by the 'Arcadia' rest upon a Tassonian foundation. The history of Italian poetry furnishes the most extreme illustration of the bad effects of the philological method which sprang from the revival of classical studies in Italy.

POLITICAL THOUGHT

The most splendid contribution of Italian culture to civilization during the Renaissance is found in the field of political thought. Niccolò Machiavelli (1469–1527) had one of the clearest minds that have existed. He was free from the pedantry which beset most men of his time, and he never allowed the pursuit of learning to cloud his perception of realities. In his youth he saw the tyranny of the Medici upset momentarily by Savonarola; he had direct contact, as secretary of the Florentine Republic, with the inner workings of political intrigue in his age, especially with the career of Cesare Borgia. He lived long enough to see his Republic again succumb to the Medici. His writings make a noble effort to penetrate behind the turmoil of events, to see the forces which actually determine conduct. He was thus one of the first to conceive of men not as playthings of blind chance, or of a capricious Providence bent

on convincing them that worldly possessions are vain, but, to a large degree at least, in control of their own destinies. In this sense Machiavelli may be considered the founder of all the modern movements looking toward social betterment. He studies immediately the two most characteristic forms of society offered by the history that he knew: the industrial or mercantile republic, and the tyranny. His two great works, 'The Discourses on Livy' and 'The Prince,' deal respectively with these forms of government. How may each of these forms defend itself from its enemies, preserve its life from generation to generation, and grow? Machiavelli views the world as a conflict of such forces, among others, as the will to live, the thirst for wealth and power. These are the emotions which control men; the sense of justice, of gratitude, of generosity, is subordinate to these forces, now conditioning them, now utilized by them. It is this inferior rôle assigned to morality by Machiavelli that has enraged moralists against him in every age. Machiavelli's answer, however, can hardly be gainsaid. He is attempting not to outline an ideal condition in which men ought to be living, but to predict the probable course of events in a world in which they actually exist. And the world in which he was living and consequently the world with which he deals was the world of Cesare Borgia, of Lodovico il Moro, of Catarina Sforza, of the League of Cambrai. To judge Machiavelli by his specific observations on isolated points of political ethics, such as the breaking of treaties and assassination, is to miss the large trend of his teaching, which is that states may be more wisely guided by an intelligent appreciation of facts than by an impractical adherence to fixed principles of ethics or traditional politics. Machiavelli is among the first to proclaim that a nation can endure only by guaranteeing life, liberty, and the pursuit of happiness (right of property, family integrity, leisure) impartially to all its citizens or subjects; that the power of law must be superior to the

reign of privilege; that the strength of a state resides in the combined energies of its whole people (cf. Montesquieu); that a brilliant aristocracy cannot rest in security upon a degraded populace. A careful consideration of all Machiavelli's work, especially a correction of the cynicism of 'The Prince' with the democratic fervor of the 'Discourses on Livy,' fully justifies the statement of De Sanctis that whenever a stone in the fabric of human tyranny crumbles, whenever a new step forward is taken toward human liberty, the ultimate source of the progress is to be sought in the influence of the great "Secretary" of Florence.

Machiavelli is the first in a triumvirate of great Italian thinkers: the second is Paolo Sarpi of the seventeenth century; the third is Giambattista Vico of the eighteenth. Adding to these Guglielmo Ferrero and Vincenzo Pareto of our own day, and supplementing the tradition of materialism, continued so powerfully by Francesco Giucciardini (1483–1540), with the idealistic political thought of Paolo Paruta (1540–1598), of Giovanni Botero (1533–1617), and of Muratori, Beccaria, Rosmini, and Gioberti of later dates, we get a splendid and fairly complete impression of the greatness of Italian civic life.

PERSONALITIES OF THE ITALIAN RENAISSANCE

In the preceding paragraphs we have referred in general to aspects of Italian literature in which that literature is at once pre-eminent and distinctive, and without which the whole history of the civilization of the world would have been different. This scant review, however, fails utterly to exhaust the richness of that period. In fact, we have as yet made no mention of the greatest literary genius of Europe at this time.

Lodovico Ariosto (1474–1532) is one of the most perfect representatives of Renaissance life in Italy. He was an official in the service of the Estensi of Ferrara. As a Humanist, he wrote many elegant Latin poems, several

comedies in imitation of classic models, a considerable body of verse also on classic designs, and in his great work, the 'Orlando Furioso,' produced a masterpiece of classic allusion. By his elegance, his urbanity, his good humor, his general philosophy of life, his pursuit of art for art's sake, he may be taken as typical of the lighter side of the courtly culture of his time. It is well to stress this lightness of touch of Ariosto; for the serious artistic purpose with which the 'Roland Furious' was written, its imposing rank in literary history, and the mass of polemic and erudition that has accumulated round it, tend to obscure the fact that in intent and essence it is a piece of genial humor. The legends of Charlemagne and King Arthur originated in France, but by a curious paradox in literary history, have found their only permanent home in Italy, where the Paladins of France have always been taken by the populace as wonderfully single-minded incarnations of human virtues, vices, and weaknesses, and the Knights of the Round Table, enjoying a more aristocratic and literary environment, as types of the virtues of chivalry.

Luigi Pulci (1432–1484) first turned the Roland material to comic purposes in his 'Morgante Maggiore,' where the characters of the giant Morgante, the ridiculous Margutte, and the devil Astaroth (this last an authority in theology) form the centre of the humorous development. **Matteo Maria Boiardo** (1434–1494), in his 'Orlando Innamorato,' threw the chivalric world of his day onto the background of the Breton legends, seeking his comic effects largely in human reactions to love. From this work and this method, Ariosto derives the impulse of his 'Orlando Furioso.' By a series of delightful episodes, Ariosto portrays love, in all its manifestations good and bad, though the title of the poem itself shows, in playful exaggeration, the author's estimate of the general function of woman in relation to man's happiness. The purpose of his work, however, expands to create a whole fantastic world of

chivalry, with every detail brought to its perfect artistic finish. The distinctive qualities of the 'Orlando Furioso' appear in this æstheticism and in the gentle humor with which the author views his own artificial creation.

The same seriousness of artistic purpose and the same humorism distinguish **Teofilo Folengo** (1496–1544), who, under the pseudonym **Merlin Cocai,** raised to perfection the art of "maccheronic," or Latinized Italian poetry. The 'Baldus' of Folengo has something of the savor of the humor of Brandt, of Ulrich von Hutten, and in general of the Protestant satire of the Reformation. The question of its relation to Rabelais has never been entirely settled. In part it is a satire of the chivalric romance after the manner of 'Don Quixote'; in part, of contemporary morals, notably in the clergy; in part — as, indeed, is true of all the "maccheronea" — of the Latinizing pedantry of the schools. There is a rich vein of scapegrace humor inborn in the Italian character. It breaks out in Boccaccio, in Sacchetti, in Machiavelli, and in Giordano Bruno, as well as in authors of every age. Folengo combines this spirit with an earnest sense of classic elegance. The 'Baldus' idealizes not only the vagabond but the respect for art in itself as well.

One of the most distinct personalities that have come down to us from this period is that of the sculptor **Benvenuto Cellini** (1500–1571), whose autobiography gives a clear impression of the energy, recklessness, æsthetic sensibility, amorality, and violence that appear, though in less compendious forms, all through the life of the Renaissance. This work, taken in connection with the prefaces to the tales of Matteo Bandello (*c* 1485–*c* 1560), the diaries of Marin Sanudo (1466–1535), the 'Lives of the Painters, Sculptors, and Architects' of Giorgio Vasari, and the works of Castiglione, Della Casa, and Bembo, previously mentioned, enables us to obtain a remarkable picture of the manners, customs, and character of this intensely active

epoch of the world's history. And such a picture is more true to reality than that formerly centered, especially by French criticism, around the figure of **Pietro Aretino** (1492–1556). For this master of slander and gossip, the confessed adventurer in letters, carried his æstheticism and amorality to acts of private life in no sense typical of his age. His reaction against traditional literary fashions was the result rather of perverse, though happy, intuition than of sound philosophy. And the Satanic glamour that romanticism has been pleased to throw about his character fades considerably in brilliancy when we consider the religious verses inspired by changing public attitudes toward the ecclesiastical problem.

THE DECADENCE OF ITALIAN CLASSICISM

(1545–1800)

The rise of classical philology began in Europe an unsettling of all the established ideas of the Middle Ages. The Renaissance contrasted Christianity with Paganism; it revived mooted questions of philosophy; it suggested experimentation in all branches of science and life, in art, in morals, in politics. The outbreak of the Protestant revolt in Germany awakened in Italy both curiosity and alarm. The new ideas of individualistic religion won many important adherents, whom the Church itself was not ready to condemn offhand. However, before the danger of schism in which the sentiments of Italian national prestige were also compromised, Italy reacted with a constantly increasing violence. Italians remained within the Church, which set about cleaning its own house and taking adequate provision against further trouble. The triumph of the Counter-Reform in Italy was absolute. The closing of the Council of Trent and the establishment of the Inquisition signalize the almost complete surrender of free thinking to ecclesiastical supervision and regulation.

Conformity in thought, in morals, and in public observances of every kind becomes the test of social good form. The Counter-Reform circumscribed definite boundaries around the fields open to cultivation by the Italian mind. The safer territories, accordingly, — philological erudition, archeology, conventional poetry on love or on subjects kindred to religion and traditional ethics — are overcultivated to the point of complete aridity. Originality of subject-matter is neither looked for nor appreciated, and literary art is restricted more and more tightly to ornamentation, to metaphor. However, though conformity is the great Italian virtue in this age, when the Italian has conformed he is otherwise quite free: this, therefore, is the epoch par excellence of licentiousness, garish magnificence, gossip, irresponsible individualism. The religious sentiment, moreover, is exhausted in ritualism. Scepticism and pessimism are its most conspicuous manifestations. One feels the potentiality of great poetry undeveloped in the mass of rhetorical exercises and academic disputes which characterize the Italian decadence, a great poetry of hopelessness and ennui.

The decadence of political life is equally impressive. The Italian tyrants, though extinguishing all traces of popular liberty, nevertheless were capable of sustaining Italian dignity, and, in a measure, Italian national spirit. During this period, however, they affiliate themselves more and more intimately with the Austro-Spanish Empire, and the Spanish mercenary becomes the controlling force in Italian politics. The Venetian Republic, enlarged but left helpless by the League of Cambrai, spending brilliantly her last energies against the Turks, and the House of Savoy in Piedmont, supported by a rich nobility, ultimately were left as the sole symbols of Italian political freedom and greatness.

The 'Jerusalem Delivered' of **Torquato Tasso** (1544–1595) is the great monument of transition from the Renaissance proper to the Decadence. It is the best expression

of the religious ideals of the Counter-Reform, of the triumph of faith over death, over danger, over temptation. It has the vividly objective quality distinctive of the best Renaissance art, the familiar delicacy of erudite allusion, the superb finish of artistic elaboration. On the other hand, it is the only successful poem ever composed under rigid adherence to the canons of Renaissance criticism. Of these canons Tasso was oversensitively conscious, and as a result the whole concept of the 'Jerusalem Delivered' is rationally mechanical. Its plot was born dead. By the sheer greatness of his feeling Tasso is able to overcome the difficulties which his theory lays in his path. His poem is read and loved for none of the reasons outlined in his 'Dialogues' on epic poetry. In exterior characteristics, the style also partakes of the full Decadence. The metaphor, the conceits, the identification by word-play of things actually contrary, the intellectual shock produced by paradox and trope, these are the signs by which Tasso sets the fashion for all Italian poets of the next two centuries. The portion of this poem most admired during the following years is the episode of Armida, a passage of lurid brilliancy and vivid imagery. We find this quality, too, in his 'Aminta,' a pastoral drama, sensualistic, elegant, delicate almost to transparency. The 'Pastor Fido' of **Battista Guarini** (1538–1612) delighted with a similar languor the "précieuses" of France whom Molière ridiculed. To be sure, Molière had in mind not those creative geniuses to whom such moods represented a real experience, but those who showed merely the affectation of them.

Cavalier Marino and Arcadia. Paris, for that matter, was well acquainted with Giambattista **Marino** (1569–1625), who overshadows all other practitioners of the baroque art to which the French attached his name ("Marinism") and which the Italians vilify under the term "Seicentismo" ("Seicento" = seventeenth century). He overshadows even Gabriele **Chiabrera** (1532–1638), who, in

spite of a solemn pedantry, has left poems of both majesty and tenderness. The 'Adonis' of Marino intensified all the characteristic trend toward decadence noticeable in Tasso. He pushed the paradoxical metaphor to limits of ingeniousness hitherto unknown in order to express a truly remarkable sensuousness of dazzling splendor, the effect of which is heightened by all the restraints of veiled suggestion and melancholy languor. Among the host of his imitators a few stand out, such as Fulvio **Testi** (1593–1646), who tempered his "ingeniosity" with a sense of classic moderation, and who gave expression notably to a warm feeling of Italian nationalism.

Probably no age ever wrote so much in such a narrow circle of ideas. Yet few periods have set such store on originality, through an impulse which satisfied itself in literature and criticism by inventing as many additions as possible to the kinds of recognized literature (the kind being always identified by subject-matter such as "woodland poetry," "moral sonnets," "sea-side songs"), or by importing new metres from abroad or from antiquity, or by discovering more and more unheard-of metaphors. Towards the end of the seventeenth century (1690) the coterie of Christina of Sweden founded in Rome the academy of Arcadia to correct the bad taste of the Marinists. But Arcadia never ventured beyond a return to a fresher Petrarchism. Indeed, Petrarchism was more rigidly codified than ever before as regards both language, metaphor, metrics, and subject-matter. If anything, the intellectual outlook of poetry was made still narrower, and correctness and facility became the predominant ideals. Arcadia expresses, however, a new phase of chivalric idealism which has the advantage of being frank in its hypocrisies and more or less humorous in its view of itself.

Thinkers and Publicists. Perhaps it is natural that in a society which crowned the fatuous sonetteer, the real thinker should be harassed, persecuted, and destroyed.

Giordano Bruno (1548–1600) found in the flames his reward for applying the Copernican system to speculative philosophy, for reviving a neglected pagan pantheism, for foreshadowing the modern conception of animism, and for defending the emancipation of intelligence with rich poetic fervor. Galileo Galilei (1564–1642), with a scientific genius as great as that of Leonardo da Vinci, developed a method far more certain, and definitely established experimental science with his experiments in dynamics, his invention of the telescope, his discovery of the moons of Jupiter, and his mathematical speculations on infinity. His greatest service to human liberation was in leading the Inquisition to condemn the hypotheses of Copernicus. Tommaso Campanella (1568–1639) expiated with twenty-nine years of prison his opposition to Spanish domination in Italy, his dream of an ideal theocratic republic in his remarkable 'City of the Sun,' and his attempt to find a rational theistic basis for Christianity. Paolo Sarpi (1552–1623), as attorney for the Venetian Republic against Paul V., first established the legal principles of copyright, marshaled the documentary and theoretical arguments for the independence of secular law from ecclesiastic control, and elaborated the principles of extradition. His 'History of the Council of Trent' is a masterpiece of liberal propaganda. Thanks to the strength of Venice, he escaped with a simple scratch from the dagger of a Jesuit. Poison may or may not have ended the career of Trajan Boccalini (1556–1613), the most original littérateur of his time. His 'Dispatches from Parnassus' are models of trenchant good-humored satire, which flouts the literary vanity of the decadence, fiercely assails the Spanish tyranny, affirms the ideals of conservative democracy, and fights classic traditionalism in political theory. Francesco Redi (1626–1698) had less trouble because he buried his revolutionary studies on parasites and the spontaneous generation of life in a flood of conventional and burlesque poetry. Giambattista Vico (1668–1744)

was too poor to be conspicuous, too deep and involved to be understood. Furthermore, his development of the philosophy of the imagination (fantasia) in his 'Scienza nuova' occurred behind the shelter of a theory that history was controlled by a divine Providence. He is, however, the founder of anti-Aristotelian æsthetics and of modern comparative anthropology. With the Christian Socialism of Lodovico Antonio Muratori (1672–1750), the author of the monumental 'Rerum Italicarum Scriptores,' and with the treatise on 'Crimes and Punishments' of Cesare Beccaria (1738–1794), the critical writings of Gaspare Gozzi (1713–1786) and Giuseppe Baretti (1719–1789), we are already approaching the age of rejuvenated intelligence, middle-class reform, and revolution which resulted in the great upheaval in France and all Europe at the end of the eighteenth century.

Stagecraft and Opera. The modern concepts of the theatre and of the musical drama are Italian creations. The origins of the Italian stage go back to the Franciscan monks of the thirteenth century, whose "laude," or "praises," were dramatic imitations of the Passion in verse. The ponderous "mystères" which developed in France were not native to Italy. The "lauda" was a short, vigorous, spontaneously effective poem. It was this "lauda" which served as model for the elegant 'Orfeo' of Angelo Poliziano (1454–1494) and for the sacred plays ("rappresentazioni sacre") of Lorenzo the Magnificent (1449–1492). These two men represent the best aspects of early Renaissance art: the fresh novelty of classic beauty combined with the simplicity of popular traditions. The study of the classic drama, tragedy and comedy, broke this line of development in Italy. The Italian tragedy of classic design shows nothing even passable before the 'Merope' of Scipione Maffei (1675–1775) and the plays of Vittorio Alfieri (1749–1803). The classic comedy is more fortunate. There are the 'Mandragola' of Machiavelli, the plays of Pietro Aretino,

of Giambattista della Porta (1535–1615), the 'Candelaio' of Giordano Bruno. But beside the literary comedy a popular type was also developing: the "commedia dell' arte," or professional comedy, as opposed to amateur or society acting, finds its origins probably in the art of the mountebank, public storyteller, and charlatan, who, gradually developing a more and more elaborate advertisement for their wares, came to take over bodily the plots, characters, and scenery of the regular classic plays. This "commedia dell' arte" always preserved the traditions of its haphazard parentage. It was extemporized, and its characters became fixed types (e. g., Pantaloon, Graziano the doctor) associated in Italy with regional and local satire (e.g., Venice, Bologna, Bergamo). The actors ransacked the collections of tales of Boccaccio, Sacchetti, Bandello, Masuccio, and others, for situations. They took over in a block the "pasquinades" or popular anti-papal satire of Rome. They imitated the poetry and manners of aristocratic society. It is difficult to find in the drama of to-day a situation, a witticism, a piece of stage business not known to the "commedia dell' arte." This comedy enlarged its vision in the seventeenth century by contact with the Spanish stage (e. g., Lope, Tirso, Montalvan, and others), and it borrowed the splendor of expensive stage setting from the court pageant and the melodrama in Italy. Molière derived his practice and his concept of our modern stage from this Italian comedy. The earliest plays of **Carlo Goldoni** (1717–1793) were actually written in this style. But Goldoni saw from the outset of his career the higher possibilities of the written play which should still remain faithful to the older comic tradition. Goldoni substitutes for the type personage a real character portrayal; he conceives of the stage as a picture of life. The significance of the "Goldonian reform" of the Italian stage is in Goldoni's realization of this larger program. He is a master of realistic art, and of visualizing the life of his time in traits that are

universal in appeal. Another attempt to give new vigor and direction to the "commedia dell' arte" was made counter to Goldoni by Carlo Gozzi (1720–1816), whose delicious 'Fiabe' turn popular fairy-tales to the purposes of the stage.

The first musical drama ("melodrama" = opera), the work of Ottavio Rinuccini (1564–1621), librettist, and Jacopo Peri, composer, was produced in Florence in 1599. This simpler form of the court entertainment rapidly gained favor. Claudio Monteverdi and Francesco Cavalli soon brought dramatic musical composition to a level worthy of Paisiello, Gluck, and Mozart. The Italianate court at Vienna laid special stress on this form of art. There labored Apostolo Zeno (1668–1750) whose memory has been somewhat dimmed by that of **Pietro Metastasio** (1698–1782). The latter constructs his famous librettos around the canons of the classic drama, so there is little interest in his plots. His songs, however, have a sprightly humor and a delicacy of elegant sentimentality which have made them part of the folk-heritage of Italy.

Memoirs. A characteristic figure of all the Italian decadence is the adventurer of the Cagliostro type. He differs from the feudal bandit of the Renaissance, even from the atheistic galant, like Vannini, of the early seventeenth century. The memoirs of Giacomo Casanova, of Lorenzo Da Ponte, and, in a different vein, of Goldoni and Carlo Gozzi, give a vivid picture of Italian life, rich in anecdote, teeming with humor, and throwing around the eighteenth century the glamour of an enchanted world.

The Transition. In Vico, Baretti, the Gozzis, and Goldoni evidences of a sounder note in life and a healthier trend in literature are everywhere apparent. In **Giuseppe Parini** (1729–1799), **Vittorio Alfieri** (1749–1803), and **Vincenzo Monti** (1754–1826) we have men definitely transitional between the civilization which the French Revolution destroyed and that which modern Italy was to create. Parini's modernness consists in his clear and hateful intui-

tion of the evils of the old régime; his traditionalism, in his simple-hearted return to the ideals of family, country, and humanity, without any direct concession to the revolutionary spirit. There is something erudite and Arcadian about the honeyed melancholy of his 'Odes,' and something academic about the trenchant, biting satire in 'Il Giorno.' An aggressive nationalism and a hatred of all tyranny flame in the tragedies of Alfieri. These faint imitations of the French classic stage served largely as effective revolutionary propaganda, but attained only once to supreme art in 'Saul,' a depiction of mad despair arising from the sense of withdrawal from God. Monti was, in his youth, the most brilliant of the Arcadians. His conservative environment dictated his 'Bassvilliana' against the French revolutionists, whose immediate victory, however, he turned to invoke. Monti courted Napoleon in power, but reverted later to a defense of liberal republicanism in the 'Mascheroniana.' His final "volte-face" was in favor of the Austrian domination. His combination of genius with weakness of character makes him one of the most interesting figures of the Italian revolutionary period.

THE CONSTITUTION OF THE NATIONAL LITERATURE

(1797–1859)

The rise of Napoleon Bonaparte roused Italian nationalistic enthusiasm to the point of delirium; but a reaction equally extreme set in when it became apparent that Italy was only a detail in Napoleon's vast schemes of empire, and that Italian unity and independence were not uppermost in his thoughts. His organization of Italy, sweeping away everything that was feudal and old, did nevertheless permit a certain consolidation of revolutionary forces. When the Restoration occurred in 1815, the old tyrants, subject to the Bourbons and Hapsburgs, and much diminished in wealth

and grandeur if not in vice and ferocity, resumed thrones that were really insecure lids to so many volcanoes. A breach in the conservative ranks occurred when Charles Albert of Savoy went over to the revolution. The years of "Carbonarism" and intrigue brought the kingdom of Piedmont to the front as the champion of Italian independence. Austria was attacked unsuccessfully in 1848; the Franco-Italian victory of 1859 brought the nation into existence as "Italy"; Garibaldi's campaign in the South in '61, the Prusso-Italian campaign of '66 in the North, and finally the capture of Rome from the Pope in '71 complete the integration of Italy's political unity, save for the outlying regions of unredeemed Italy, which formed the pretext of Italian intervention in the World War in 1915.

Modern Italian literature divides itself naturally thus into two periods: the period of the Resurrection ("Risorgimento") or wars of independence (1797–1859), and the period of social integration in free united Italy (1859–1915).

The great poetic motive of the first period is the delusion of the national hope, to which great writers gave three characteristic answers. This delusion is expressed with deepest melancholy in the 'Letters of Jacopo Ortis' of **Ugo Foscolo** (1778–1827), with their conviction of the vanity of patriotism, erudition, pleasure, love, and even life. Foscolo sought an outlet from his despair in the study of Italy's great past, in the cultivation of classic beauty, in immergence in art ('I sepolcri,' and 'Le grazie').

In some respects the Italian revolution took over the sensistic philosophy, the sceptical temper, the republicanism and socialism of the French Revolution. **Giacomo Leopardi** (1798–1837) has this background for his patriotic delusion. His melancholy and pessimism are hardly relieved by the backward look upon ancient glories; a deep sorrow, stimulated also by personal misfortunes, pervades all his spiritual life. The high ethical tone of his poetry comes from his refusal to seek vain or uncertain solace for

despair: he is content with the unclouded vision of his own and mankind's desolation in the world. In meeting life unflinchingly, in repaying natural and human injustice with contempt, he finds the real vindication of manhood.

But triumphant unity and independence rejected republicanism, socialism, and rationalistic philosophy, and passed the national destinies over to the middle classes, compromising at first, then affirming more emphatically the Catholic, Roman undercurrents of Italian civilization. Such is the significance of the powerful philosophical writings of **Antonio Rosmini** (1797–1855) and of **Vincenzo Gioberti** (1801–1855). It was **Alessandro Manzóni** (1785–1873) who in his philosophical, critical, historical, and literary work first and best summarizes the aspirations of modern Italy. To the fundamental delusion he gives the Catholic answer ("Cinque maggio," "Inni sacri"), after having in his youth run the gamut of the rationalistic schools. His great romance, 'The Betrothed' ('I Promessi Sposi'), establishes the working principles of the modern national theory of language, and propounds the sentiments and ideas of Catholic ethics and idealism.

The Literature of Patriotic Propaganda. Romanticism, which took so many forms in Europe, was in Italy strongly colored by the political situation. Giovanni Berchet (1783–1851), who, in his 'Lettera semiseria di Grisostomo' (1816), wrote the first important manifesto of Romanticism, was a great singer of martial Italy, though the standard-bearer of patriotic literature was Giuseppe Giusti (1809–1850), the author of virulent and smashing satires against Austria and the tyrants. It was no narrow nationalism, however, which stirred one of the greatest democrats and political thinkers of modern Europe, Giuseppe Mazzini (1805–1872). The romances of Francesco Guerrazzi (1804–1873), of Cesare Cantù (1804–1895), of Massimo D'Azeglio (1798–1866), and of Tommaso Grossi (1790–1853); the dramas of Giambattista Niccolini (1782–1861); the dramas and the famous memoirs

('Le mie prigioni') of Silvio Pellico (1789–1854); the poetry of Niccolò Tommaseo (1802–1874), and, in Roman dialect, of Gian Gioacchino Belli (1791–1863); and the diversified literary and scholarly efforts of men like Cesare Balbo (1789–1853) and Terenzio Mamiani (1799–1885), while partaking to large extent of the general trends above described, serve particularly the fighting revolutionary spirit of the nation.

THE LITERATURE OF UNITED ITALY

(1859–1915)

The social task that confronted Italy after the successful wars for independence and unity was that of assimilating into a homogeneous national feeling the different regions for centuries separated from each other by different forms of government, social customs, languages, and cultural traditions. The common bonds between these regions have been the memory of Rome with its classic heritage and the Church with its Catholic idealism. The cultivation and strengthening of these forces of union have been the function of Italian literature in the last half century. In addition to this the regional spirit itself which has been released from artificial restraints and combined with one or another of the greater national tendencies, especially with the Catholic tradition, has enjoyed a florid and vigorous expression in art.

The noblest interpreter of Italian greatness in the past and of its hope for the future has been **Giosuè Carducci** (1835–1907). In fact, it is in his utilization of history to give value and meaning to the present and vigorous direction to aspiring effort, that the social significance of Carducci's art lies. Volition is a constant aspect of the fairly narrow range of moods which he cultivates with a wonderful power of visualization and a sculpturesque precision.

This perception of classic environment and background is present also in the most powerful portion of the work of **Gabriele D'Annunzio** (1864–), though his art has a wider

scope in all the branches of Italian sentiment and culture than any other modern writer. One of the most powerful interpreters of patriotic and imperialistic feelings, he has, especially in recent years, inclined more and more to Catholic mysticism, after passing through most of the decadent "-isms" (Ibsenism, Tolstoism, Nietzscheism) which became at one time or another the fashion in Paris and Rome. D'Annunzio is the great poet of sensation, expressed in forms of astounding ingenuity and novelty.

Antonio Fogazzaro (1842–1911), on the other hand, remains entirely within the limits of Catholic feeling, which he pushes to the heights of ecstatic fervor. His densely compact romances seek an adaptation of the Catholic temper to the changing conditions of modern life, pressing the most deeply felt lyrism from human delusions consoled and transmuted into eternal values by faith.

Regional Literature. The literature, which in Italy uses the so-called "naturalistic" method (i. e., detailed reproduction of life) presents a striking characteristic in comparison with similar art in other countries (e. g., Russia). It is the merciless portrayal of the life and sufferings of the poor, but executed by a comfortable middle class more or less hostile to proletarian revolutionary movements. It appeals almost exclusively to the sentiment of pity; it has none of the fire of social revolt. Thus its atmosphere is gloomy and depressing, and its social purpose unclear save in a society which sets high value upon pity and upon its active manifestation in charity. This is why the spiritual origins of regional Italian art are to be sought in Catholic idealism. Save in the poetry of Ada Negri, it is rare to find in contemporary Italian literature a serious artistic expression of revolutionary ideas.

In these conditions we may find the life of Sicily described by Giovanni Verga, Luigi Capuana, and Luigi Pirandello, who also portrays the Roman campagna; that of Naples, by Matilde Serao and Salvatore di Giacomo; of

Sardinia, by Grazia Deledda and Francesco Pastonchi; of Rome, by Cesare Pascarella; of Tuscany, by Renato Fucini; of Lombardy, by Edmondo de Amicis; of Romagna, by Antonio Beltramelli; of Piedmont by Giuseppe Giacosa; of Venice, by Enrico Castelnuovo, Fogazzaro, and many others. Regional literature is worked frequently with consummate skill. It is attracting some of the most distinguished attention.

Though **Giovanni Pascoli** (1855–1912) is nourished by the classic tradition, even to the extent of captaining a revival of humanistic Latin poetry, it is in the simple poetry of nature, the depiction of humble life, the expression of tender sentiment, that he attains to a more universal interpretation of what we have called sentimentality, than is common in the strictly regional literature itself.

The Theatre. The stage in the nineteenth century long felt the influences of Goldoni and Alfieri. With Manzoni and romanticism the historical tragedy came into a popularity which it still retains. The greatest follower of the Goldoni tradition was Giacinto Gallina. An important cultivator of the historical drama was Pietro Cossa (1830–1881); among contemporaries we may mention Sem Benelli, D'Annunzio, Ettore Romagnoli. The best plays of the romantic tradition, as well as masterly studies of "Risorgimento" society, belong to Giacosa ('Come le foglie'). The light humorous sketch of French design (Scribe, Labiche) was perfected by Paolo Ferrari (1822–1889) and Vittorio Bersezio, who created also many popular regional types. The Ibsenesque method reaped best results in Edoardo Butti (1876–1913), a powerful dramatist of ideas, Roberto Bracco, and Marco Praga. Bracco is perhaps of all the contemporaries the one most often acted abroad, though Dario Niccodemi, writing from Paris, is rapidly coming to the fore.

Prose. One of the greatest critics of modern Europe was Francesco de Sanctis (1818–1883), who reaped the full fruits of Vico's æsthetic teachings. Benedetto Croce,

working also in the Vichian tradition, is one of the most influential thinkers of the world in the field of æsthetics, criticism, and philosophy. Guglielmo Ferrero in his 'Greatness and Decline of Rome,' and in numberless journalistic activities of the most brilliant kind, shares with the sociologist Vilfredo Pareto the distinction of being followed with close attention throughout Europe.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1431–1486	Pulci	20: 11891–11903
1473–1543	Copernicus	7: 4040–4044
1474–1533	Ariosto	2: 741–759
1475–1564	Michel Angelo	16: 9977–9981
1478–1529	Castiglione	6: 3339–3346
1493–1545	Firenzuola	10: 5755–5765
1500–1571	Cellini	6: 3371–3402
1512–1574	Vasari	25: 15248–15266
1544–1595	Tasso	24: 14469–14517
1548–1600	Bruno	5: 2613–2622
1642–1707	Filicaia	10: 5732–5734
1707–1793	Goldoni	11: 6475–6492
1729–1799	Parini	18: 11042–11046
1749–1803	Alfieri	1: 371–382
1785–1873	Manzoni	16: 9671–9701
1789–1854	Pellico	19: 11263–11282
1798–1837	Leopardi	15: 8977–8983
1798–1866	D'Azeglio	2: 1129–1140
1805–1895	Cantù	5: 3199–3205
1805–1872	Mazzini	16: 9843–9852
1807–1881	Ruffini	21: 12471–12486
1809–1850	Giusti	11: 6355–6358
1812–1878	Aleardi	1: 350–354
1827–1915	Villari	25: 15354–15376
1836–1907	Carducci	5: 3206–3220
1840–1916	Verga	25: 15297–15312
1842–1911	Fogazzaro	10: 5852a–5852w
1846–1908	De Amicis	1: 453–478
1856–	Serao	22: 13133–13152
1864–	D'Annunzio	1: 574–585
1866–	Croce	7: 4180a–4180aa
1872–	Ferrero	9: 5648a–5648p
1855–1912	Pascoli	18: 11156a–11156f

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH

DATES	AUTHORS	WORKS
?–1357	Jacopo Passavanti	‹Specchio di vera penitenza›
1305–*c* 1368	Fazio degli Uberti	‹Dittamondo›, Lyrics
1306–*c* 1373	Antonio Pucci	‹Centiloquio›
		Folk lyrics
1330–*c* 1400	Franco Sacchetti	Tales
1331–1406	Coluccio Salutati	Letters
1347–1380	Catharine of Siena	Letters
fl. 1378	Giovanni Fiorentino	‹Il Pecorone›
?–1416	Federigo Frezzi	‹Il Quadriregio›
1348–1424	Giovanni Sercambi	Tales
1370–1444	Leonardo Bruni	‹Historia Florentina›
1380–1444	San Bernardino da Siena	Sermons
1380–1459	Poggio Bracciolini	‹Æsop's Fables›
		‹Facezie›
		Letters
1388 (1383?)		
1446	Leonardo Giustinian	‹Canzonette›
1388–1463	Flavio Biondo	‹Historiarum Decades›
fl. 1389	Giovanni da Prato	‹Il paradiso degli Alberti›
1398–1481	Francesco Filelfo	Philosophy
		‹Sforziade›
1404–1449	Il Burchiello	Burlesque poetry
1405–1457	Lorenzo Valla	Criticism
		‹Elegantiarum latinæ linguæ›
1410–1484	Feo Belcari	Life of Saint Columbine
c 1420–*c* 1477	Masuccio Salernitano	Tales
1424–1504	Cristoforo Landino	‹Disputationes Camaldulenses›
1426–1503	Giovanni Pontano	Latin poetry
1432–1484	Luigi Pulci	‹Morgante Maggiore›
1433–1499	Marsilio Ficino	‹Theologia Platonica›
1434–1443	Leone Battista Alberti	‹Della famiglia›
1434–1494	Matteo Maria Boiardo	‹Orlando Innamorato›
1440–1504	Antonio Cammelli (Il Pistoia)	Folk poetry.
1448–1516	Battista Mantovano	Latin poetry
1449–1492	Lorenzo dei Medici	‹Canzoni›
		‹Selve›
		‹Nencia da Barberino›
1450–1514	Benedetto Cariteo (Gareth)	‹Endimione›
		‹Canzoniere›

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH—*Continued*

DATES	AUTHORS	WORKS
1450–1515	Aldo Manuzio	Editor
1452–1498	Girolamo Savonarola	Sermons
1452–1519	Leonardo da Vinci	‹Della pittura›
		‹Del moto e misura delle acque›
1454–1494	Angelo Poliziano	‹Orfeo›
		‹Stanze per la giostra›
1456–1530	Jacopo Sannazaro	‹Arcadia›
		Poems
1463–1494	Pico della Mirandola	Philosophy
1463–1537	Antonio Tebaldeo	Poems
1466–1500	Serafino dall'Acqua	Poems
1466–1535	Marin Sanudo	Diaries
1469–1527	Niccolò Machiavelli	Prince, Discourses on Livy
		‹Mandragola, Storie fiorentine›
1470–1547	Pietro Bembo	‹Canzoniere, Prose, Asolani›
1474–1532	Lodovico Ariosto	‹Orlando Furioso,› comedies, poems
1475–1525	Giovanni Rucellai	‹Le api›
1475–1564	Michel Angelo	Sonnets
1478–1529	Baldassare Castiglione	‹Il Cortegiano›
1478–1550	Gian Giorgio Trissino	‹Il Castellano, Sofonisba, Italia liberata dai Goti›
1483–1540	Francesco Guicciardini	‹Storia fiorentina, Storia d'Italia›
1483–1552	Paolo Giovio	‹Elogia virorum illustrium›
1483–1553	Girolamo Fracastoro	‹De Morbo gallico›
1485–1550	Veronica Gambara	Poetry
1485–1560	Matteo Bandello	‹Novelle›
1485–*c* 1566	Marco Girolamo Vida	‹Christias, De arte poetica›
1487–1564	Bernardino Ochino	‹The Tragedy›
1492–1547	Vittoria Colonna	Poetry, letters
1492–1556	Pietro Aretino	‹Ragionamenti,› comedies, poems
1493–1543	Agnolo Firenzuola	‹Asino d'oro, Ragionamenti d'amore›
1493–1569	Bernardo Tasso	‹Amadigi,› poetry

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH—*Continued*

DATES	AUTHORS	WORKS
1493–1573	Donato Giannotti	(Della republica fiorentina)
1495–1556	Luigi Alamanni	(Girone il cortese, La coltivazione)
1496–1544	Teofilo Folengo (Merlin Cocai)	(Baldus,) Orlandino, Caos del Triperuno
1497–1535	Francesco Berni	Burlesque poetry, (Orlando innamorato)
1498–1563	Giambattista Gelli	(Capricci del bottaio, Circe)
?–1557	Gianfrancesco Straparola	(The Nights)
1500–1571	Benvenuto Cellini	Autobiography
1500–1588	Sperone Speroni	Dialogues, (Canace)
1502–1542	Angelo Beolco (Il Ruzzante)	(Dialoghi in lingua rustica) Comedies
1503–1556	Giovanni della Casa	(Il Galateo)
1503–1565	Benedetto Varchi	(L'Ercolano)
1503–1584	Antonfrancesco Grazzini (Il Lasca)	(Cene,) Comedies
1504–1573	Giambattista Giraldi Cinzio	(Ecatomithi)
		(Le Orbecche)
1505–1571	Lodovico Castelvetro	(Giunte alle prose del Bembo)
		Poetics and Philosophy
1507–1566	Annibal Caro	Translations from classics
		(Gli straccioni)
1510–1568	Luigi Tansillo	(Stanze) and sonnets
		(La balia)
		(Il podere)
1510–1571	Andrea Calmo	Letters
1511–1574	Giorgio Vasari	Lives of Painters and Sculptors
1514–1548	Lorenzino dei Medici	(Apologia)
		(Aridosia)
1524–1554	Gaspara Stampa	Poetry
1529–1606	Bernardo Davanzati	History
1533–1617	Giovanni Botero	(Ragion di Stato)
		(Cause della grandezza delle città)
? – ?	Pierangelo Manzolli	(Zodiacus vitæ)
1535–1615	Giambattista della Porta	Comedies, science
1538–1612	Battista Guarini	(Pastor Fido)

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH—*Continued*

DATES	AUTHORS	WORKS
1540–1589	Lionardo Salviati	‹Avvertimenti, (grammar) ‹Il granchio›
1540–1598	Paolo Paruta	‹Della perfezione della politica›
1541–1600	Giordano Bruno	‹Dialoghi morali› ‹Il candelaio›
1544–1595	Torquato Tasso	‹Gerusalemme liberata› ‹Aminta›
1552–1623	Paolo Sarpi	‹Storia del Concilio tridentino›
1552–1638	Gabriello Chiabrera	Lyrics
1556–1613	Trajano Boccalini	‹Ragguagli di Parnaso›
1564–1642	Galileo Galilei	Dialogues
1565–1635	Alessandro Tassoni	‹La secchia rapita› ‹Filippiche› ‹Pensieri diversi›
1565–1645	Francesco Bracciolini	‹Lo scherno degli dei›
1569–1625	Giambattista Marino	‹Adone,› lyrics
c 1575–1632	Giambattista Basile	‹Lo cunto de li cunti›
1576–1634	Caterino Davila	Histories
1579–1644	Guido Bentivoglio	Histories
1593–1646	Fulvio Testi	Lyrics
1606–1665	Lorenzo (Lippo) Lippi	‹Il Malmantile racquistato›
1607–1667	Sforza Pallavicino	Polemics, histories
1608–1685	Daniello Bartoli	History, criticism
1615–1673	Salvator Rosa	Satires
1624–1694	Paolo Segneri	Doctrinal sermons
1626–1698	Francesco Redi	‹Bacco in Toscana› Treatise on parasites
1642–1707	Vincenzo da Filicaia	Lyrics
1646–1704	Benedetto Menzini	Poetics, lyrics
1660–1726	Lodovico Sergardi	Lyrics
1664–1718	Gianvincenzo Gravina	Tragedies, criticism
1665–1727	Pier Jacopo Martelli	Tragedies ‹versi martelliani›
1668–1744	Giambattista Vico	‹Scienza nuova›
1668–1750	Apostolo Zeno	Melodramas, scholarship
1672–1750	Lodovico Antonio Muratori	‹Rerum Italicarum scriptores›

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH—*Continued*

DATES	AUTHORS	WORKS
1674–1735	Niccolò Forteguerri	‹Il Ricciardetto›
1675–1755	Scipione Maffei	‹Merope›
1677–1749	Antonio Conti	Tragedies, lyrics
1686–1748	Pietro Giannone	‹Storia del regno di Napoli›
1692–1768	Carlo Innocenzo Frugoni	Lyrics
1698–1782	Pietro Metastasio	Melodramas
1707–1793	Carlo Goldoni	Comedies, memoirs
1712–1764	Francesco Algarotti	Essays, letters, dialogues
1713–1786	Gaspare Gozzi	‹Osservatore›
		‹Sermoni›
1718–1808	Saverio Bettinelli	‹Lettere virgiliane›
1719–1789	Giuseppe Baretti	‹Frusta letteraria›
1720–1806	Carlo Gozzi	‹Fiabe›
1724–1803	Giambattista Casti	‹Memorie inutili›
		‹Gli animali parlanti›
1725–1798	Giacomo Casanova	‹Memoirs›
1728–1797	Pietro Verri	Publicist
1729–1799	Giuseppe Parini	‹Il giorno›
		Odes
1730–1808	Melchiorre Cesarotti	Translation of Ossian
1731–1794	Girolamo Tiraboschi	‹Storia della letteratura italiana›
1731–1813	Carlo Denina	‹Le rivoluzioni di Italia›
1738–1794	Cesare Beccaria	‹I delitti e le pene›
1740–1815	Giovanni Meli	‹Sicilian lyrics›
1741–1816	Alessandro Verri	Translation of Shakespeare
		‹Le notti romane›
1749–1803	Vittorio Alfieri	‹Saul, Mirra›
		‹Il Misogallo›
		Autobiography
1749–1835	Jacopo Vittorelli	‹Anacreontics›
1752–1788	Gaetano Filangieri	‹Scienza della legislazione›
1753–1828	Ippolito Pindemonti	Lyrics
1754–1826	Vincenzo Monti	‹Bassvilliana›
		‹Mascheroniana›
		Translations
		Plays, ‹Caius Gracchus›

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH—*Continued*

DATES	AUTHORS	WORKS
1760–1828	Antonio Cesari	Criticism
1766–1837	Carlo Botta	History of the United States
1770–1823	Vincenzo Cuoco	‹Rivoluzione di Napoli›
1772–1832	Pietro Buratti	Venetian satires
1774–1848	Pietro Giordani	Criticism
1775–1821	Carlo Porta	Milanese satires
1775–1831	Pietro Colletta	History of Naples
1778–1827	Ugo Foscolo	‹I sepolcri›
		‹Le grazie›
		‹Le ultime lettere di Jacopo Ortis›
1782–1861	Giambattista Niccolini	Tragedies
1783–1851	Giovanni Berchet	‹Lettera semiseria di Grisostomo›
		Ballades and lyrics
1784–1858	Carlo Troya	‹Stória d'Italia›
1785–1873	Alessandro Manzoni	‹I promessi sposi›
		‹Inni sacri›
		Tragedies, letters, essays
1789–1853	Cesare Balbo	‹Storia d'Italia›
1789–1854	Silvio Pellico	‹Le mie prigioni›
		‹Francesca da Rimini›
1790–1853	Tommaso Grossi	‹Marco Visconti›
		Milanese satires
1791–1863	Gian Gioacchino Belli	Romanesque sonnets
1797–1855	Antonio Rosmini	Philosophy
1798–1837	Giacomo Leopardi	Lyrics
		‹Prose›
1798–1866	Massimo d'Azeglio	‹Ettore Fieramosca›
		‹Niccolò de' Lapi›
		‹Ricordi›
1799–1885	Terenzio Mamiani	Essays, philosophy
		‹Novelle›
1801–1850	Luigi Carrer	Ballades
1801–1852	Vincenzo Gioberti	‹Primato civile degli Italiani›
		‹Rinnovamento civile d'Italia›

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH—*Continued*

DATES	AUTHORS	WORKS
1802–1874	Niccolò Tommaseo	Poetry Scholarship
1805–1872	Francesco Domenico Guerrazzi	‹Assedio di Firenze› Novels L'Asino
1804–1895	Cesare Cantù	History Novels
1805–1872	Giuseppe Mazzini	Political criticism History
1806–1889	Michele Amari	‹The Sicilian Vespers›
1809–1850	Giuseppe Giusti	Satires
1812–1878	Aleardo Aleardi	Poetry
1814–1884	Giovanni Prati	Poetry
1818–1883	Francesco de Sanctis	Criticism
1820–1888	Giacomo Zanella	Criticism Poetry
1822–1889	Paolo Ferrari	Comedies
1827–1895	Ruggero Bonghi	Criticism
1827–1915	Pasquale Villari	History
1830–1881	Pietro Cossa	Tragedies
1832–1861	Ippolito Nievo	‹Confessioni d'un ottuagenario›
1835–1907	Giosuè Carducci	Poetry Criticism
1835–1915	Alessandro D'Ancona	Literary History
1840–1916	Giovanni Verga	Novels
1842–1911	Antonio Fogazzaro	Novels
1843–	Renato Fucini	‹Le veglie di Neri› ‹All'aria aperta› Pisan sonnets
1846–1908	Edmondo de Amicis	Travel Novels
1846–1914	Salvatore Farina	Novels Autobiography
1846–1908	Giuseppe Giacosa	Plays
1852–1897	Giacinto Gallina	Comedies
1855–1912	Giovanni Pascoli	Poems
1856–	Matilde Serao	Novels
1858–	Cesare Pascarella	Romanesque poems
1862–	Roberto Bracco	Plays
1862–	Marco Praga	Plays
1862–	Salvatore di Giacomo	Neapolitan poems and plays

CHRONOLOGY OF ITALIAN LITERATURE AFTER PETRARCH—*Continued*

DATES	AUTHORS	WORKS
1863–	Gabriele d'Annunzio	Poems Novels Plays Orations
1866–	Benedetto Croce	Æsthetics Philosophy Criticism
1867–	Luigi Pirandello	Novels Tales
1868–1913	Enrico Annibale Butti	Plays
1871–	Guglielmo Ferrero	History Journalism
1872–	Grazia Deledda	Novels

SPANISH LITERATURE

BY IRVING H. BROWN

Introduction. The two main currents of realism and idealism seldom fuse in Spanish culture. Like Sancho Panza and Don Quixote, they go their way together but distinct. In the paintings of El Greco there is a vast difference between the fantastic other-worldly beauty of his Christs and the realistic portraiture of the secondary figures. The greater part of what is best in Spanish literature is in the realistic vein. We need not be disappointed if we look unavailingly for metaphysics, music, and lyric poetry as it is understood in the North, for we will find, on the one hand, beautiful expressions of the religious sentiment, as in Santa Teresa, and on the other, a body of realistic literature as rich as any.

For the reader in other countries, a vast portion of Spanish literature is marred by bombast, emphasis, words and more words, and fantastic imaginings that have no bond with inner or outer realities, and also by a dependence, for æsthetic expression, on social conventions and on absurd "points of honor." But in realism we find a Latin clearness of vision that makes us shudder or laugh at the world of reality within and without, or sympathize with all of it that expresses the essentially human. If the artist is he who has eyes and sees, and to whom experience is an end in itself, how many Spaniards are artists in prose and poetry as well as in painting! In Spanish literature there are frequent counterparts to Murillo's lifelike beggar boys, to 'The Drunkards' by Velasquez, to the satiric,

royal portraits by Goya, and, to-day, to Sorolla's beach scenes.

The Epic. The first great monument in Spanish literature is the 'Poem of the Cid' (*c* 1132). It is the Spanish 'Iliad' or, rather, the Spanish 'Chanson de Roland.' French epic poetry apparently influenced its outer form, the expression of a warlike and feudal phase of the Middle Ages, the fight against the Moors. To feel its force we must remember that fighting in those days was an end in itself, to be enjoyed vicariously in song. We must also remember that the religious emotions contributed strongly to the joy of fighting the Moorish infidels, and that the social fabric of the times made loyalty a passion as well as a duty. It is the Cid who never despairs of driving out the Moors, who in hunger and exile does not fail in his loyalty to an ungrateful king. His clemency to the prisoners whom he takes contrasts with his desire for vengeance on his cowardly sons-in-law, and serves to emphasize his passion for loyalty and bravery. Critics have liberally conceded to the 'Poema del Cid' a simple grandeur and an ardent spirit. The story itself has taken many forms: it appears again in the 'Rhymed Chronicle' ('Cronica Rimada') as well as in many ballads. Many of the epic ballads or "Cantares" of this period have been lost. Those that remain, such as the 'Gesta de los Infantes de Lara' (twelfth century), 'Fernan González' (*c* 1250), and the 'Libro de Alexandre' are of interest more especially to historians of literature and philologists. So also are the religious narrative poems such as the 'Libro de Apollonio' (of early though uncertain date), and the 'Vida de Sancta Oria, virgen,' the latter by Gonzalo de Berceo (1180–1246), who is supposed to be the author of the 'Alexandre' as well. Berceo is the earliest writer of whom we have definite biographical information.

Romances. Closely allied to the "cantares," in which they find in part their origin, are the shorter narrative poems, romances, or ballads, written at a later period, in

verses of sixteen syllables, using a single assonance throughout. They form a field of unusual richness: they are full of character and possess a dramatic intensity which has insured their popularity even to-day. To the English reader they are known through the 'Spanish Ballads' of Lockhart. Among the most characteristic are: 'A Calatrava la vieja,' dealing with the tragic story of the 'Infantes de Lara,' and the 'Juramento llevan hecho,' based on the 'Fernan González,' as well as 'Entre las gentes se dice,' relating to Pedro the Cruel, and 'Ya cabalga Diego Ordóñez,' one of a large group which tells in ballad form the adventures of the Cid.

Romances of Chivalry. Related to the epics and chronicles are the romances of chivalry, generally in prose, which ran riot in the fifteenth and sixteenth centuries. They may be regarded as a sort of degeneration of the former, the process of which is already observable in the 'Cronica Rimada.' Real deeds of knights and warriors give way to the fabulous and fantastic adventures of the knight-errants. Much of the inspiration and material comes from the 'Breton Cycle,' and love and magic are often the leading motives. They interest us chiefly as a target for the wit of Cervantes in Don Quixote.

The best example and one worthy of study for its own sake is the 'Amadis of Gaul' (1508) composed, in its ultimate form at least, by García Ordoñez de Montalva, with considerable art. The characters are interesting, and the action, though it drags at times, is cleverly handled.

History Prose. The first great figure in Spanish letters is that of **Alfonso the Wise** (1252–87), historian, lawgiver, poet, who gave a tremendous impulse to intellectual and literary pursuits. His 'General Chronicle,' or 'History of Spain,' shows at times grace and simple charm in spite of the naïve awkwardness of the work as a whole. The 'Siete Partidas' is more than a code which laid the foundations of Spanish law, still in vogue in such parts of the

United States as Florida and Louisiana, for it is a picture of the times as well.

The first prose writer with an individual style is **Juan Manuel** (1284–1348), author of 'Count Lucanor,' a work in the manner of 'The Arabian Nights,' but largely didactic, an amalgam of tales from many sources, told with an artlessness that has a certain rough strength. **Pérez de Guzmán** (1376–1458), a historian, has left us in 'Generaciones y Semblanzas,' portraits, clear and picturesque, which have been compared to those of Saint-Simon. 'La Guerra de Granada' by **Diego Hurtado de Mendoza** (1503–1575) is highly esteemed in Spain as a monument of classic prose; but the true historian of Spain is **Juan de Mariana** (1535–1624). His 'History of Spain' is as valuable for its colorful, eloquent, vigorous exposition as for its documentation.

Juan de Valdés (*c* 1500–1541) is considered the first great master of Castilian prose. His 'Diálogo de Mercurio y Caron,' in the manner of Lucian, is written with frankness, clarity, and vigor. "I write as I speak," he said; "I have no other preoccupation than to use the words which mean precisely what I wish to say." The best example of the historical novel is the 'Guerras Civiles de Granada,' written about 1600 with a Moorish setting, by **G. Pérez de Hita,** whose poetic qualities are suggestive of Scott.

Lyric Poetry. The earliest specimen of what might be called lyric poetry is the 'Razon feita d'Amor,' by an unknown writer of the Middle Ages. **Juan Ruiz** (still living in 1351) is the first, however, definitely to express his own personality. He was a scapegrace at heart, a priest in love with life, and his principal work, the 'Libro de buen Amor,' is a curious mixture of absorptions from many sources and actual observation, satire, moralizing, and a veiled expression of delight in the world and the flesh, through all of which we feel his personal sentiments, much as one does in Villon's 'Testaments,' and La Fontaine's 'Fables.' Just as Juan Ruiz mixes realism with a personal note, **López de**

Ayala (1332–1407) boldly expresses in 'Las Maneras de Palacio' his feeling of bitter indignation at the corruption he sees in society.

The beginning of a new era is marked by the lyrics of the **Marquis of Santillana** (1398–1458). He is the first of Spanish sonneteers, an initiator of imitating, of the following of Italian models which had a long but not altogether fortunate vogue. He is charming, when he follows his own more native and popular inspiration in his "decires," "serranillas," and "vaqueiras." **Jorge Manrique** (1440–1478) is a poet of universal interest, who owes his fame to a single poem, on the 'Death of his Father,' well known to English readers through Longfellow's good translation. Commonplaces on the instability of life are given reality and force by the depth of the poet's sombre melancholy. **Garcilaso de la Vega** (1503–1536), a virile soldier, is regarded by many Spaniards as their most brilliant poet; but one feels on reading his languorous verse that it did not spring from his whole soul, and his sweetness tires. The head of the Sevillian school, **Fernando Herrera** (1534–1599), was a sort of lesser Ronsard.

Some of the best and worst in Spanish lyrism is associated with the name of **Luis de Argote y Góngora** (1561–1627). Certain of the poems in his second manner are masterpieces, spontaneous, graceful, and delicately imaginative; but he lost himself in an effort to startle. The grandiloquence and emphasis of his first manner led to obscurity, and an extravagance that is often ludicrous. His name was given to a wide-spread movement known as "gongorism" or "culteranismo," and related to "Seicentismo" in Italy, "Preciosity" in France, and "Euphuism" in England. Gongorism, together with "conceptism," which is the artificial expression of the idea of an emotion rather than an emotion, is, however, a more permanent trait in Spain. Another vice of Spanish poetry — facility or wordiness — Gongora strove to combat, for with all his faults he was an

artist. **Francisco Gómez de Quevedo y Villegas** shows extraordinary versatility, and power too often ill-directed. Aside from his 'Buscon,' a picaresque novel, he is at his best in the 'Visions,' a satirical fantasy, biting, amusing, and full of life and feeling.

Mysticism. The expression of mysticism ranks high in Spanish literature. One finds it in the works of many writers, classic and contemporary, but cultivated most intensively by **Santa Teresa** (1515–1582), an admirable organizer, a tender woman, and a prose poet. Her 'Inner Castle' realizes in a simple, vigorous, and definite form the profound emotions of her spiritual life. One of her disciples was **San Juan de la Cruz** (1542–1591), whose verses are rich in imagery of his tender religious ecstasies. It is the poet in **Luis de Leon** (1527–1591) that we admire rather than the hair-splitting analyst. The harmonious prose of 'Los Nombres de Cristo' contains some admirable poetic flights.

La Celestina (1492) by Fernando de Rojas (?), unique both in form and content, is one of the most valuable contributions of Spanish literature. Written in dialogue divided into many acts, it is more like a novel than a play. The sombre imagination of the author portrays with admirable fidelity and power, scenes from low life, and the passions of real men and women. It is written in the truest vein of Spanish literature, the realistic.

The Picaresque Novel. Much has been written about the Novel of Roguery and its influence. Undoubtedly it is one of the most characteristic of the Spanish fields. There is much of the picaresque in Juan Ruiz and in 'La Celestina,' while the tales of Cervantes are largely of this type. It is a reflection possibly of the disordered life subsequent to the quest for gold in America and to the Spanish wars.

The first of these novels of low life is 'Lazarillo de Tormes' (1554 or earlier), of disputed authorship. Its picturesque incidents are described with alertness and a dry

wit. The realism of 'Guzman de Alfarache' by **Mateo Alemán** (?1547–?1610) is characteristic, but humor gives place to moralizings which, like its digressions, are in no sense an organic part of the book which is otherwise rich in highly colored escapades. It was well translated in 1623 by Mabbe, and its vogue in England and on the continent was great. Better composed is the 'Marcos de Obregón,' by **Vicente Martinez Espinel** (1550–1624), himself a picaresque figure. The ingenious, amusing adventures are told in a manner that makes them enjoyable reading. The ultimate in the picaresque is the 'Buscón' or 'El gran Tacaño,' by **Quevedo** (1580–1645), author of the 'Visions.' In spite of the fact that the 'Buscón' is confusing and difficult to read, it is written with extraordinary verve, and clearly manifests the genius of the author and his powers of observation.

Miguel de Cervantes Saavedra (1547–1616) so completely eclipses other Spanish writers, and 'Don Quixote' his other works, that Spain appears to the foreigner as a nation with a single book. His drama 'La Numancia' has scenes of tragic power, and his 'Exemplary novels' alone would insure his fame. Of these the 'Coloquio de los perros' contains some of his profoundest and most animated pages, while 'Rinconete y Cortadillo' is a little masterpiece of the picaresque. 'Don Quixote' is both the most Spanish and the most universal of books. In it, the body and soul of a nation and an epoch are laid bare, but at the same time it mirrors all mankind. The work has certain artistic blemishes, but it lies so close to life that something is expressed for all of us, in every land, at every age. Its intense humanity is no small merit.

Drama. The earliest date is that of a miracle play, the 'Misterio de los Reyes Magos' (*c* 1220). The "patriarch of Spanish drama" is Juan del Encina (1496–1539), while Torres Naharro (after 1530) is the first dramatist to produce real character. **Gil Vicente,** a close contemporary

of Encina, also wrote in dramatic form. His 'Autos da Fé' have a delicate, lyric mysticism.

Less deep and human than Cervantes, less powerful than Quevedo, and less poetic than Calderón, **Lope de Vega** (1562–1635), a poet, with a keen sense of dramatic effect, is the most prolific, versatile, and brilliant of Spanish writers. Some of the best of his innumerable writings are his historical dramas, such as 'El mejor Alcade el Rey' and 'La Estrella de Sevilla,' as well as his comedies of manners or "capa y espada" plays, such as 'La Dama de Cántaro.' Though his talent was prodigious, his immense popularity is largely confined to Spain and to the Golden Century.

A poet in temperament, **Pedro Calderón de la Barca** (1600–1681) had also the ability to construct a clear and swiftly moving plot. As a whole, his characters do not seem as human and lifelike as those of Shakespeare for example, and often his poetry is spoiled by "conceptism"; yet many of his plays possess a deeply lyric vein of purest gold. For religious plays, or "autos sacramentales," he is unrivaled. 'El Divino Orfeo' is a masterpiece of its kind. For plot and character the 'Alcade de Zalamea' is perhaps the best of his dramas, while 'La Vida es Sueño' (Life is a Dream) and 'El Magico Prodigioso' (The Marvelous Magician) contain his finest passages.

Minor Dramatists. Lope de Rueda (1510–1565), actor-director and author, is the father of Spanish comedy. His "pasos," short plays, scenes from life, such as 'Las Aceitunas' (The Olives), are amusing and spirited. Guillén de Castro y Bellvis (1563–1631) is known for his 'Mocedades del Cid,' the work which inspired Corneille's 'Cid,' to which it is inferior in most, but not all, respects. Gabriel Téllez (1571–1648), better known as **Tirso de Molina,** is a dramatist of genius and the creator of extraordinary, living types. Imaginative sense of reality and depth of feeling make him in some respects the equal and even the superior of Lope and Calderón. Taking the point of view of the author in 'El

Condenado por desconfiado,' the reader will feel that it is one of the most original and expressive of plays. In the 'Burlador de Sevilla' he has fixed the type of Don Juan, a creation that he has made universal. His women are the most natural in all Spanish drama. Juan Ruiz de Alarcón (1580–1639) is a thorough classicist. His only fault is that he has no unusual merit. The same might almost be said of Fernandez de Moratín (1760–1828), whose 'Sí de las Niñas' is carefully, ingeniously composed. Ramon de la Cruz (1731–1794), the "Goya of the stage," was a lively, clever playwright, popular with all.

THE NINETEENTH CENTURY

Romanticism. The romantic period in Spain is less a revolution than a restoration. In common with the same period in the rest of Europe, it is a time of intense emotional expression. There is also a return to nature expressed in the realistic novel, which is Spain's richest vein.

Lyrism. The impulsive José de Espronceda (1808–1842) is the most characteristic of Spanish lyric poets, and typical of his age. 'El Diablo Mundo,' full of bitter observation, and idealism colored with his artistic personalism, expressed with power and brilliancy, is a chaotic masterpiece. Gustavo Bécquer (1837–1870), born in Seville, is a deeply inspired poet in his romantic fantasies in prose as well as in his beautiful 'Rimas,' concise, poignant verse with the tender wistfulness and whimsicality of the words and music of an Andalusian "copla," a "Malaguëña," or a "seguidilla." Other poets are Campoamor (1819–1901), known for his maxims in verse, 'Doloras'; Querol (1836–89), whose 'Cartas á María' show deep feeling; Gertrudis Gómez de Avellaneda (1814–1873), authoress of the harmonious 'Poesías liricas'; Núñez de Arce (1834–1903), the liberal poet of the 'Gritos de Combate.' In the sphere of political satire Mariano José de Larra (1809–1837) stands out in sharp relief.

Drama. For the theatre, Angel Saavedra's 'Don Álvaro' (1835) is a literary milestone, with its picturesque staging. The jovial fecundity of Breton de los Herreros (1796–1873) makes his name important. 'Marcela ó Cúal de los tres?' has kept its popularity. It is the lyric qualities of José Zorrilla (1817–1893) that distinguish his dramas. His fantastic-religious 'Don Juan Tenorio' was the most successful Spanish drama of the nineteenth century. Though carelessly composed, it has spontaneity and a certain power. Manuel Tamayo y Baus (1829–1898) is a good playwright, and his 'Drama nuevo' is moving and sympathetic. 'El gran Galeoto' by José Echegaray (1832–1916) is also a masterpiece of its kind. The characters are more real than in his other plays, and the moral is a more integral part, while his somber imagination has produced an intense tragic effect. Of living dramatists, the most interesting are the brothers Serafin (1871) and Joaquin (1873) Quintero, masters of sparkling dialogues, rich in feeling.

The Modern Novel. In spite of the sentimental and didactic tendencies of Fernan Caballero (1796–1877), her novel 'La Gaviota' is charming. She knew the Andalusian village and paints it with a candid sympathy. There is much of the "sal andaluz," and its graceful wit in the tales of Pedro Antonio de Alarcón (1833–1891), especially in the quaint, amusing 'Sombrero de tres picos.' Juan Valera (1824–1905), critic, poet, and philosopher, is famed as the writer of 'Pepita Jiménez,' a psychological study, subtle and poetic, 'Doña Luz,' and the more moving 'El Comendador Mendoza.' With a warm heart, José María de Pereda (1834–1905) draws in sharp relief, against a wonderful background of sea and mountains, the simple people he has known. Benito Pérez-Galdos (1845–), prolix and observing, has covered almost every field of the novel with artistic conscientiousness. 'Doña Perfecta' and 'Angel Guerra' are studies of the religious question. 'Fortunata y Jacinta' is a vigorous picture of the changing bourgeoisie.

Emilia Pardo Bazan (1851–) is a woman of unusual talents, whose novels 'La Madre Naturaleza,' an epic glorification of the primal instincts, and 'Los Pazos de Ulloa' show rare insight and descriptive power. There is a convincing humanity in the characters of Armando Palacio Valdés (1853–) that makes him highly esteemed abroad as well as in Spain, for his 'Marta y María' and 'La Hermana San Sulpicio.' The present-day master of realism, of the accumulation of essential detail, is Vicente Blasco Ibañez (1867–), whose vivid novels give life to a host of types and landscapes. 'La Barraca' and 'Cañas y Barro' are powerfully dramatic.

It is fitting that we should close this outline with the name of Spain's greatest critic **Menéndez y Pelayo** (1856–1915). Intelligent, sympathetic, and carefully documented, he has analyzed the development of Spanish letters, with a discrimination and surety, too sure at times, but always alert and penetrating.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
c 1132	(The Cid)	6: 3725–3786
1226–1284	Alfonso the Wise	1: 383–388
1474–1566	Las Casas	6: 3333–3338
? 1490–1542	Boscán	4: 2203–2208
1498–1593	Del Castillo	8: 4613–4619
? 1530–1606	Alcázar	1: 272–275
1547–1616	Cervantes	6: 3451–3502
1562–1635	Lope de Vega	25: 15287–15296
1600–1681	Calderón	5: 3071–3086
1796–1877	Caballero	5: 3001–3016
1810–1842	Espronceda	9: 5549–5555
1817–1893	Zorrilla	26: 16325–16330
1827–1905	Valera	25: 15220–15236
1832–1916	Echegaray	8: 5101–5112w
1833–1891	Alarcón	1: 262–268
1834–1906	Pereda	19: 11305–11322
1843–1895	Jorge Isaaks	13: 8046–8056
1845–	Galdós	10: 6153–6173

READING RECOMMENDED—*Continued*

DATES	AUTHORS	REFERENCES
1852–	Pardo-Bazán	18: 11025–11041
1853–	Valdés	25: 15199–15219
1856–	Menéndez y Pelayo	16: 9914a–9914k
? 1524–1580	Camoëns	5: 3129–3158
	Latin-American Literature	15: 8903–8928e
1651–1695	The Mexican Nun (Sister Juana Ynez)	16: 9956–9964

There is a wealth of accurate information in a small compass in Fitzmaurice-Kelly's work on Spanish literature. A classic on the subject is Ticknor's (History of Spanish Literature) in three volumes. For the (Poem of the Cid,) consult the interesting preface to the Ormsby translation. See also F. W. Chandler's (The Romances of Roguery.) For the poets, read the Spanish section of Longfellow's (Poets and Poetry of Europe,) and Kennedy's (Modern Poets and Poetry of Spain.) Havelock Ellis in (The Soul of Spain) gives a stimulating interpretation of Spanish life and culture.

CHRONOLOGY OF THE LITERATURE OF SPAIN

DATES	AUTHORS	WORKS
THE MIDDLE AGES		
c 1132	?	(Poema del Cid)
?	?	(Razon feita d'Amor)
c 1180–*c* 1246	Gonzalo de Berceo	(Vida de Sancta Oria)
1226–1284	Alfonso el Sabio	History, Law, Poetry
1282–1348	Juan Manuel	(El Conde Lucanor)
c 1351	Juan Ruiz	(Libro de buen Amor)
?1400	?	(Dance of Death)
THE RENAISSANCE		
1376–1458	Pérez de Guzám	Historical portraits
1398–1458	Marquis de Santillana	Sonnets, vaqueiras, etc.
1440–1478	Jorge Manrique	Poetry
1445		Cancionero de Baena
14th–17th centuries		Romances (ballads)

CHRONOLOGY OF THE LITERATURE OF SPAIN—*Continued*

DATES	AUTHORS	WORKS
?1469–1533	Juan del Encina	Plays
c 1469	Gil Vicente	Plays
c 1492	G. R. de Montalvo	(Amadis of Gaul)
1499	Fernando de Rojas	(La Celestina)
THE GOLDEN AGE		
1503–1536	Garcilaso de la Vega	Poetry
?–1530	B. Torres Naharro	Plays
1503–1575	Hurtado de Mendoza	
?1510–1565	Lope de Rueda	Comedies
1515–1582	Santa Teresa	(The Inner Castle)
1529–1591	Luis de León	(Los Nombres de Cristo)
1534–1597	Francisco de Herrera	Poetry
1537–1623	Juan de Mariana	History of Spain
1540–1611	Antonio Pérez	Letters
1541–?	Juan de Valdés	Dialogues
1542–1591	Juan de La Cruz	Mystic Poetry
1547–1616	M. de Cervantes Saavedra	(Don Quixote,) (Novelas Ejemplares)
1548–1609	Mateo Alemán	(Guzmán de Alfarache)
?1550–1624	V. M. Espinel	(Marcos de Obregón)
1554–	Hurtado de Mendoza (?)	(Lazarillo de Tormes)
1561–1627	Luis de Argote y Góngora	Poetry
1562–1635	Lope de Vega	Plays, poems
1569–1631	Guillén de Castro	(Las Mocedades del Cid)
1571–1648	Tirso de Molina	Plays
1580–1645	F. C. Quevedo	(Buscón, Visions)
1600–1681	Calderón de la Barca	(La vida es sueño) Plays
c 1604	P. de Hita	Guerras civiles de Granada
NEO-CLASSIC PERIOD		
1702–1754	Ignacio de Luzán	Criticism
1760–1828	Fernández de Moratín	Comedies
1772–1857	M. J. Quitana	Poetry
1781–1794	Ramón de la Cruz	Comedies

CHRONOLOGY OF THE LITERATURE OF SPAIN—*Continued*

DATES	AUTHORS	WORKS
THE XIXTH CENTURY		
1791–1865	Ángel de Saavedra	Plays
1796–1873	B. de los Herreros	Drama
1796–1877	Fernán Caballero	Novels
1809–1837	M. J. de Larra	Political Satire
1810–1842	José de Espronceda	Poetry
1817–1893	J. Zorrilla	Poetry, Drama
1817–1901	R. de Campoamor	Poetry
1824–1905	Juan Valera	Novels, ‹Pepita Jiménez›
1829–1898	Tomayo y Baus	‹Un Drama nuevo›
1833–1916	José Echegaray	Plays, ‹El gran Galeoto›
1833–1891	P. A. de Alarcón	Tales
1834–1906	J. M. de Pereda	Novels, ‹Sotileza›
1834–1903	G. Nuñez de Arce	‹Gritos de Combate›
1836–1870	G. A. Bécquer	Tales, ‹Rimas›
1845–	B. Pérez Galdós	Novels
1851–	E. Pardo Bazán	Novels, ‹La Madre Naturaleza›
1853–	A. P. Valdés	Novels
1856–1915	M. Menéndez y Pelayo	‹Criticism›
1867–	V. Blasco Ibañez	Novels, ‹La Barraca›

Descriptio antiquorum Austriae limitum: Germ. N° 161 Hist. Lat. MS. N. 161

Et Hertzog Hainrich mit den
Greim dinget dem Marchgrauen
Otathern von Steyr sein aygen
sibaz des waz von Longenawe mit vliez
zunden wazzern vnd mit regen wazzern
ze peden seitten vntz in di Muer vnd
fur sich vntz hintz sand Stephan datz
Prukke von daune pet der Muertz her
ab auch als den rinnunden wazzer vnd
den vliezzunden wazzer vliezzeut. Dar na
ch von dem Semeriuch vntz an di Muertz
vnd pei d' muertz nid' vntz in di Muer
von danne vntz daz di muer vnde di
muertz ze sam rinnent von dann zetal
hintz Gestnich. daz ist allez des selben ay
gens Peiden mit den Purgen vnd mit
den Dyenstmann vnd mit den Leuten di
dar zv gehorent. Dar nach von Rentrich
stainne. daz gegen Vriesach leit h' inder
vntz in di Muer. daz ist allez dez selben aygens
Dar uber dinget er im enhalbez Chanoles
Poztnawe vnd Hawen vnd Kuwin vnd
Spengenbch vnd and' aygen daz dar zv ge
hort. Dar zv dinget er im di Wigtay ze

GERMAN GOTHIC WRITING.

An extract from the Chronicles of Austria, written about the middle of XIIIth century by Jans Ennichel or Enenkel.

MEDIÆVAL GERMAN LITERATURE

BY GERHARD R. LOMER

INTRODUCTORY

IN Europe it is the southern countries which first give expression in the form of art to their national characteristics and their peculiar genius. Greece, Rome, Mediæval Italy, and France had all developed a literature before the Germans became sufficiently self-conscious as a people to rise from the level of aggression by force of arms to that of constructive expression through the arts of civilization.

For this comparative lateness in literary maturity there are sufficient causes both in space and in time. Topographically and chronologically the German tribes were at a disadvantage from the point of view of cultural development. The northern wilds in which they lived were separated from Mediterranean civilization by almost impassable mountains. Those Germanic tribes such as the Angles, the Saxons, and the Jutes, which turned westward in their migrations and came in contact with Roman customs and Roman speech in northern Gaul and in Britain found in the southern civilization a helpmeet which, when married to their rugged northern energy, was destined to become the "alma mater" of modern France and modern England.

It was not, however, until comparatively late that the northern German tribes which occupied the central portions of Europe developed to the degree of civilization which flowers in art. Their social life was too rude, their political

existence too uncertain, their habitations too temporary to foster an architecture or a literature. For these we have to wait until there comes gradually a settling down of the tribes into a nation, for with nationality comes a social self-consciousness out of which alone can a high art be developed.

Furthermore, not only as a nation, but also as individuals, the Germans were, for Europeans, unusually slow in intellectual development. Stolidity, comparative lack of imagination, abounding physical energy, an unwieldy but solid thought close to common life—these we find to characterize them, but none of the ease of expression, none of the facile grace of manner, the fine spiritual penetration, or the devastating blast of human passion that meet us again and again in the literature of mediæval Italy.

PERIOD OF THE MIGRATIONS

(5TH TO 9TH CENTURIES)

The early history of Germany is the story of the migrations of various tribes racially related though politically independent, coincident with and contributing to the disintegration of the Roman Empire. Of these tribes, originally coming from the region of the Rhine and the Danube, the Visigoths under the leadership of Alaric in the fifth century traversed the Balkans and then moved westward along the track of Greek and Roman civilization until they ultimately settled in Spain. Like a forest fire blasting everything in the way, the Vandals next swept over Europe a few years after Alaric, set foot in Africa, and held the shores of the inland sea fair prey for their ruthless piracies. The Burgundians came next and moved successively from the Oder and the Vistula to the Rhine and to the Rhone, where they ultimately settled.

To the southward, German tribes, filled with the inexhaustible energy of the north, are overcoming the dis-

integrated remains of what was once the proudest empire of the earth. In 476 the city that was the centre of the Roman world and that knew the glory of Augustus, heard on its roads the tread of a Germanic conqueror and bowed to Odoacer, leader of the Heruli, as "patricius" and King of Italy. The centuries that follow are full of change and warfare and destruction. The Ostrogoths under Theodoric (454–526) succeed the Heruli, only to fall in their turn before the power of Byzantium (552). In northern Italy, from 568 to 774 the Langobards hold a temporary and barbaric sway, but they too pass without permanent influence, for time preserves only the ruins of great civilizations. In the meantime the Franks in Gaul have risen to power and under Charlemagne (?742–814) have sought to restore the semblance of the empire of ancient Rome. Thus practically ended the wanderings of the many Germanic tribes, except for the Norsemen who, in 912, settled on French soil and a century later won the Battle of Hastings and thus began a new régime in England.

While these political changes were taking place as a result of the restless energy and the warlike instincts of the German tribes, social changes no less far-reaching in their effects were making themselves felt in the lives of the people. Before the migrations the Germanic peoples were free and independent tribes, living in the open, owning no law but the sword and no god but the god of battle. At the end of their prolonged and conquering migrations they find themselves the subjects of an almost absolute emperor; they dwell in cities; and they worship a meek and crucified God instead of the former fierce and pagan deities of their northern wilds. Forgetful of the stormy sea-coasts of the north, the long severe winters, and the silences of the great forestlands, they now become acquainted with the fruitful vineyards and the sunny fields of the warm south, with wide acres of farmland, and with the busy hum of men in the markets of the world. As a result, traits of

their character hitherto dormant are warmed to life. The dull northern spirit expands and grows great in a more kindly environment. The arts of war begin to give way to the arts of peace, and, as the ploughshare takes the place of the sword, the monastery and the school take the place of the camp.

In the opening words of the "Lex Salica," the national code of the Franks, the pride, self-esteem, and consciousness of superiority which characterize the German tribes, are sounded in no uncertain note: "The glorious people of the Franks, whose founder is God Himself, brave in arms, firm in peace, wise in council, noble in body, radiant in health, excelling in beauty, daring, quick, hardened, . . . this is the people which shook the cruel yoke of the Romans from its neck."

As we look back over this period of national development what impresses us most is the enormous physical energy of the people which finds expression for itself in great personalities and in memorable deeds. Here, we feel, is the source of a literature to come, for out of these personalities and the remembered deeds of men grows ultimately the art of vigorous expression in language. The Germanic race at this time is as yet in its adolescence: it has all the apparently inexplicable contradictions and all the seemingly miraculous possibilities of such a period of growth and expansion. In its vitality we see the hope of its future and the promise of a high achievement.

THE EPICS

The period of the migrations of the Germanic tribes was especially significant from the point of view of literature, since it supplied the materials for the heroic sagas which in the fifth and sixth centuries were to begin to emerge from the vague mythopœic beginnings of Germanic literature.

It is natural to find here, as in the early literature of England, that the great chieftain, the venturesome mariner, the victorious warrior, is the hero of these early stories of doughty deeds. The contributions of actual history become so metamorphosed as to be unrecognizable, and grotesque invention and unbridled imagination take the place of any attempt to reflect truthfully the political or religious life of the day. But the poems are alive with the stress and the strife of the times, full of fighting and the fate that are of the essence of epic greatness.

Among the continental Germanic tribes the custom of reciting these epics was similar to that described in the Anglo-Saxon 'Beowulf.' A Byzantine named Priscus has left an account which gives an interesting description of an evening at the court of Attila. "Towards the evening," he relates, "they lit torches, and two barbarians, stepping in front of Attila, recited songs celebrating his victories and war-like virtues. The guests looked intently at the singers, some enjoying the poems, some inspired by the thought of their own combats; others, however, whose bodies had become feeble and whose impetuosity had become calmed by advancing years, burst into tears."

The form of these poems was that familiar to us in 'Beowulf' — unrhymed, alliterative verse, with the two half-lines separated by a cæsura. This large, sonorous, and simple scheme was particularly suited to the primitive grandeur of the incidents described, and to arouse the strong emotions that are associated with warlike memories.

Of all the old sagas, the 'Nibelungenlied' is the greatest and the most interesting. The Nibelungs are a race of dwarfs, the children of the mist, the possessors of the famous hoard and ring which Siegfried subsequently won. The traditions of the saga go back to the time of the Burgundians and Attila, who appears as Etzel in the poem; but the mythological element harks back to shadows of early heathen times. The story of Siegfried and his deeds is summarized

in the article on the 'Nibelungenlied' (18: 10627–10656) and is familiar to the lover of Wagnerian opera. When compared with the Arthurian romances, it gives one the impression of belonging to an age infinitely older, wilder, and more primitive. It has an immortality like that of an eternal snow-capped mountain, ancient of days, forbidding familiarity yet challenging one with all the lure of great antiquity. It has the inevitability of things very aged and truly great. In the foreground move primitive desire, revenge, battle, murder, sudden death, against a background of catastrophe for whose equal we can only go back to the pervading fatalism of the great Greek tragedies.

RELIGIOUS LITERATURE

During the ninth century when the influence of Christianity was leading to the building of monasteries and to the establishment of monastic schools, not a little literature of a religious tone was produced under the spur of the then prevalent preoccupation with the things of the life eternal. Of the German centres of learning, the monasteries at St. Gall on Lake Constance and Weissenburg in Alsatia were the most important, and, for Low German, that at Fulda. It was largely owing to the encouragement which Charlemagne gave to learning that reading was taught, learning fostered, and literature produced. The influence which he had upon German literature was somewhat akin to that exercised by King Alfred in England. Of these early religious writings the old Saxon poem called 'Heliand' (or "Saviour") is the most interesting.

MEDIÆVAL GERMANY

(9TH TO 13TH CENTURIES)

The period covering the ninth to the thirteenth century in Germany is a period of social consolidation and of grow-

ing political organization. It is a time during which the Roman Church and the German State begin to take definite form and to mark out the boundaries of their respective powers.

The three great nations of continental Europe at this time were France, Italy, and Germany, and with each of these the Church of Rome, in the pursuit of its temporal interests, came in conflict. To such an extent was this the case that between 1075 and 1122 Germany was in the throes of a civil war directly traceable to the impossible position in which the clergy were placed—of having to try to serve two masters who demanded contradictory service.

The earliest striking literary product of this period comes from the hand of the monk **Otfrid of Weissenburg** in Alsace. This 'Book of the Gospels in the Vernacular,' which dates from about 868, is important because it is the first example which we have of rhymed verse in German. In using a form sanctioned by the custom of the Latin hymn-writers of the Church, Otfrid manifested his dislike of the alliterative meter used in the epics and ballads, or, as he called them, "the obscene songs of the laymen."

In Germany, as elsewhere in Europe, the monasteries were the centres of learning, and the monks kept the flame of literary genius from utter extinction in those troublous times. St. Gall, Fulda, Gandersheim, and Reichenau were the chief monasteries during this period, though such ecclesiastical centres as Mainz, Köln, Metz, and Hildesheim are important because there the clergy served as a link between the governing class and the common people — a dual relation which left its mark on literature, for it brought the clerical writers in contact with courtly culture and the classics on the one hand, and with the realism and frankness of ordinary city life on the other hand.

In the tenth century the influence of women of piety and of intellect is unusually noticeable in Germany. Without excepting the ladies of the royal courts, **Hroswitha of**

Gandersheim stands out as the most cultured and noteworthy woman of the time. Her plays, which are the earliest dramatic effort of modern Europe, deal with the struggles between the virtues and the vices, a combat ever dear to the heart of the mediæval moralist. The dialogue, though naïve and stilted when judged by modern standards, nevertheless has life and interest. Though the action is obviously controlled by the moral ideal of a didactic nun, and the characters are static types rather than developing individuals, Hroswitha succeeds in giving a remarkable illusion of reality and life to her people. Apart from her personal achievement, the work of Hroswitha is of historical significance in the development of mediæval drama and as showing the influence of the texts of the later Roman comedy upon mediæval education.

By the twelfth century the minstrel song began to assume prominence, and the heroic poem is represented by such works as the 'Rolandslied' (*c* 1132), a Teutonic and less admirable 'Chanson de Roland,' in which the majestic figure of the Emperor Karl moves, a fine picture of the religious hero of the day; and in the 'Alexanderlied' (*c* 1138), in which there is portrayed in the rich colors of an elder day the ideal outlines of the worldly hero.

The development of the Feudal system in Germany produced among the many other changes which it involved, a body of secular poetry of which the 'Minnesong' is the crowning achievement. This method of lyrical expression was an embodiment of the chivalric conception of love, with its system of ideal worship which is much more of the imagination than of the heart. It numbers its devotees by the hundreds, but of all of them **Walther von der Vogelweide** is the outstanding figure. We feel in him some of the true-heartedness of Dante, some of the Italian's conception of the deep significance of love; and indeed we might easily fancy ourselves wandering among Dante's pages when we read: "O blessed hour, when I found her who has

conquered my body and my soul, when all my senses became allied with her whose goodness has made me her own. That now I never can leave her, her beauty and goodness have done, and her red lips that laugh so strangely fair."

THE REVIVAL OF NATIONAL EPICS

The old material of the ancient heroic sagas which belong to the period of the migrations now undergoes a process of modernization. The primitive characters and the rugged action of the earlier tales have thrown over them the newer glamour of a chivalric age. Both the mediæval Church and the mediæval State have had an easily recognizable influence upon them and have added both a new moral vision and a new physical ideal of manly prowess and womanly virtue, so that in the legends of the Nibelungs, of Gudrun, of Ortnit, of Wolfdietrich, of Walthari, and of Dietrich von Bern we find the old, vague, time-worn outlines redrawn with modern color and with less uncertain touch by the literary craftsman of a more polished age.

The result of this revived interest in the old epics was an attempt to achieve a similar treatment of foreign material imported especially from France. This literature was essentially courtly and was not intended for the common people. It is full of conventions, of the minutiæ of etiquette, of the complex rules of the great mediæval game of courtly love. While such a treatment made for delicacy and a self-consciousness out of which art rarely emancipates itself towards greatness, it tended also to fall back into conventions, into superficial description, and into an almost infinite series of episodes of courtly life and love, without causal connection, devoid of motive, and quite heedless of character development.

From this gradually narrowing literature of chivalric convention, three men free themselves and stand out as writers of no mean literary power. They attain indivi-

duality in an age which came dangerously near submerging the one in the many, and of choking genius in the tares of aristocratic social propriety. These three men were Hartmann von Aue, Wolfram von Eschenbach, and Gottfried von Strassburg.

Hartmann von Aue (*c* 1170–1215) in his elaborate variations of the chivalric motif, 'Erec' and 'Iwein,' comes closest to the conventional and commonplace type of story of aristocratic love and duty. In these two works we have adventures galore, narrow escapes, amazing deeds, love strained almost to the breaking-point of forbearance, and doubt dispelled by enduring faithfulness. Both these tales are based generously upon the work of Chrétien de Troyes and serve to remind us of the fundamental kinship of material in all the European literatures of this time. In Hartmann von Aue's 'Gregorius' we have a legendary tale of contemplative atonement for the unconscious commission of crime; and in 'Der arme Heinrich,' the simple and touching narrative of the healing and regenerating power of faith embodied in the self-sacrifice of a simple peasant girl for the sake of her master. Here, as in his other works, the author's concern is to show that virtue does not go unrewarded. Thus early begins that moral preoccupation with the springs of human conduct which is to culminate —in Kant, Schopenhauer, Fichte, Schelling, and Hegel— in a more abstract and systematic philosophy of life.

In **Wolfram von Eschenbach** (?–?1220) this ethical outlook upon experience is even more clearly seen than in Hartmann. Indeed, one may say without exaggeration that in Wolfram we have the Dante of Mediæval Germany. In his work we find a clear conception of character development and a deep sympathy with the struggles and vicissitudes of man striving to be moral. Parzival is in reality the story of the development of a soul, a Paracelsus with a difference, but with no less earnest an aspiration after attainment. The story moves through one experience

after another in which the unspoiled heart of youth is tried by fire and tested and found worthy. Ignorance has gone, and with it innocence, but through doubt he has come full circle round to faith again. A tolerant and truly human writer is Wolfram, who realizes that a strong right arm and a good sword can help to win the battles of the spirit, for, as he says of Parzival, "the body's prize, yea and the soul's paradise vanquish with shield and with spear."

Gottfried von Strassburg (*fl.* 1210) is a writer of a different stamp. He has none of the spiritual enthusiasm of Wolfram, none of his ethical earnestness and subjective preoccupation. Yet nowhere else in the German literature of this period do we get a more intimate or convincing portrayal of the effect of the "world's unrest, Love, the huntress of hearts" as she steals upon the soul and changes all things utterly. Gottfried von Strassburg seems to be careless of the idealism of chivalric life and mediæval religion, but to be intensely delighted with the details of courtly conduct, for to him manners make the man. He is carried away, too, with the exquisite pain of tyrannous love until passion o'erleaps itself and works its own ruin.

CHRONOLOGICAL TABLE

DATES	EVENTS
410	Visigoths under Alaric sweep over Balkans, Greece, Italy, and Spain.
429	Vandals over-run southwestern Europe and cross to Africa.
437	Burgundians, defeated by the Huns, leave the Rhine and settle on the Rhone.
449	Angles and Saxons cross into England.
451	Huns, under Attila, defeated at Châlons.
476	Fall of the Western Roman Empire. Odoacer becomes "patricius" and King of Italy.
742–814	Charlemagne (reigned 771–814).
842	Oath at Strassburg.
843	Treaty of Verdun divides the Empire between Lewis (Germany) and Charles (France).

CHRONOLOGICAL TABLE—*Continued*

DATES	EVENTS
962–973	Otto the Great, Emperor.
c 980	Hroswitha writes first mediæval drama.
1000	Hungary becomes a kingdom.
1095–1099	First Crusade.
1138–1152	Conrad III. the first of the Hohenstaufens.
c 1140	(Nibelungenlied.)
c 1150	Minnesingers.
c 1170	Gottfried von Strassburg.
c 1170–1215	Hartmann von Aue.
c 1170–1235	Walther von der Vogelweide.
1241–1669	Hanseatic League.

READING RECOMMENDED

AUTHORS	REFERENCES
Nibelungenlied (C. H. Genung)	18: 10627–10656
Walther von der Vogelweide	25: 15580–15600
Thomas à Kempis (Latin)	14: 8529–8540

TRANSITION PERIOD (1350–1600)

After the life of the Middle Ages had reached its height, there came a period of transition in which the intellectual and spiritual forces of the race were gathering power for new growth, and in which the beginnings of the modern outlook on life are to be seen. It is a period of preparation for the great movement of the Reformation which, in the intellectual life of Germany, holds a place akin to that of the Renaissance in the life of Italy.

The evidence of the decadence of the old ideals and of the disappearance of the old interests is to be seen in the rough and popular versions and imitations of the older heroic stories, in the allegorical poetry of the genre of the 'Roman

de la Rose,' and in the increasing use of prose in the 'Volksbücher.' The only names which emerge from the mediocrity of this period are those of **Hugo von Montfort** (1357–1423) and **Oswald von Wolkenstein** (1367–1445). Even the former freedom of the older lyric singers gives place to dogmatism and rule—a sure sign of the passing of inspiration.

To offset this withering, however, there is a new growth of lyric poetry, more popular and more vital, the Volkslied, whose energy and freshness serve by contrast to make the artificial and perfunctory character of the Meistergesang all the more obvious. Here we find richness of subject and of melody and a live interest in war, in love, in the seasons of the year and the periods of past history, in the holy zeal of the hymn and the physical exuberance of the drinking song. One might, in passing, note the stories associated with 'Till Eulenspiegel,' recently brought to our attention in choreographic form, and the 'Narrenschiff' (1494) of **Sebastian Brandt** (1457–1521), a stinging satire in which impatience with the gross ignorance of the common people is mingled with the desire, then particularly strong as a prelude to the Reformation,

> "To follow knowledge like a sinking star,
> Beyond the utmost bound of human thought."

The mediæval interest in animal stories continues, as may be seen from the translations of Æsop and the story of Reynard the Fox, scathing in satire, full of interest, and of wide influence in comparative literature.

The Drama in Germany, as in England, grew out of the services of the Church, but more slowly, and to a less magnificent blossoming, though following the same seasons of Christmas, Passion Week, and Easter.

German people of this age are more deeply interested in the things of the spirit, and they are very much in-

fluenced by Mysticism, which numbers among its leading exponents, **Meister Eckhart** (?1260–1327), foremost among German mystics, **Heinrich Suso** (*c* 1300–1366) and **Johannes Tauler** (*c* 1300-1361), all of whom insist upon that personal interpretation of the facts of religion which was to be the fundamental attitude of those who were soon to protest, vehemently and successfully, against the Roman Catholic institutional ideal and the subordination of individual reason and conscience which it involved. To these mystics we owe an early translation of the Bible into German (Strassburg, 1466).

Side by side with Mysticism as a force preparatory to the Reformation went Humanism, which sharpened men's wits and polished their speech largely through the intellectual discipline that comes through a love of the classics. But above all at this time must be reckoned **Martin Luther** (1483–1546), apart from whom it is difficult to concieve the intellectual life of the age. It was on the last day of October in 1517 that Luther published his 'Theses against Indulgences' and thereby started the reform which became the Reformation. Just as Chaucer rendered an inestimable service to England by standardizing the English language, so Luther in his translation of the 'Bible' (1522–1534) gave the people of Germany a classic which set the standard for the literary language of his country.

Close to Luther in aim, though more humanistic in sympathy, were **Philipp Melanchthon** (1497–1560) and **Ulrich von Hutten** (1488–1523). At the other extreme, indulging in satire, often unscrupulous, scurrilous, or coarse, sometimes clever and ingenious, we have such writers as **Thomas Murner** (1475–1537), **Johann Fischart** (*c* 1550–1591), **Bartholomaeus Ringwalt** (1530–1599), and **Georg Rollenhagen** (1542–1609).

The drama during this period was much influenced by Latin comedy. Nuremberg gave to the world **Hans Sachs**

(1494–1576), one of the great singers and story-tellers of Germany, and less of a dramatist. Conditions for original dramatic development, however, were not favorable, and the Renaissance cast the pall of Senecan tragedy over the land not many years before the Thirty Years' War rendered the life of the theatre so precarious that it ceases, for the time, to be of interest or importance.

CHRONOLOGICAL TABLE

DATE	EVENTS
1378	Death of Charles IV., and partition of his dominions.
1389	Hapsburgs recognize Swiss independence.
1409	University of Leipsic founded by Frederick the Warlike.
1410	Three rival emperors (Wenceslaus, Jodocus, and Sigismund), and three rival Popes (Benedict XIII., Gregory XII., and John XXIII.).
1415	John Huss put to death by the Council of Constance.
1416	Jerome of Prague put to death by the Council of Constance.
?1439	Invention of Printing by John Gutenberg.
1493	Maximilian I. unites all the Hapsburg possessions.
1517	Luther posts his ‹Theses› against the sale of indulgences.
1519	Luther, excommunicated by Leo X., writes ‹Address to the German Nobility.›
1521	Diet of Worms condemns Luther's books and doctrine.
1529	Minority protests—«Protestants»—at Diet of Speyer's reaffirming edict of Worms.
1530	Augsburg confession formulated by Melanchthon.
1531	Protestant cities unite in League of Schmalkalden.
1545–1563	Council of Trent.
1546	Death of Luther.
1552	Treaty of Passau: Lutherans gain freedom of worship.
1555	Peace of Augsburg.
1556	Charles V. abdicates. Philip II. and Ferdinand I. divide Hapsburg possessions.
1607–1609	Protestant Union and Catholic League formed.
1618	Thirty Years' War begins.
1630	Gustavus Adolphus lands in Pomerania.
1634	Murder of Wallenstein.
1640–1688	Frederick William of Brandenburg, the Great Elector.
1648	Peace of Westphalia.

READING RECOMMENDED

AUTHORS	REFERENCES
Sebastian Brandt (1457–1521)	4: 2311–2318
Martin Luther (1483–1546)	15: 9319–9347
Hans Sachs (1494–1576)	21: 12609–12633

GERMAN LITERATURE

(1638–1870)

BY BAYARD QUINCY MORGAN

THE SOWING OF INDIVIDUALISM

THE termination of the Thirty Years' War left Germany at the lowest stage of political and moral degradation reached by any European nation since the Middle Ages. The crushing of the middle classes resulted in a total extinction of political and religious liberty; hence fashionable literature followed no canons of art, but was simply a means of currying favor with the great, as Opitz and Gottsched unblushingly confess. Yet the very hopelessness of this situation forced men of real feeling to seek their inspiration in nature and in their own souls. It was such men as Brockes, Haller, and Gellert, though their works are now little read, that in this way began the cultivation of the soil from which an incomparable harvest was presently to be reaped.

THE SPROUTING OF THE SEED

Frederick the Great, as is well known, spoke and wrote French, expressed only contempt for the best German writers of his day, and even refused to see Lessing's 'Minna von Barnhelm'— the first German comedy to outlive its author. He also threw the great weight of his personal power on the side of that monarchical absolutism which had lamed German literature for a hundred years. Nevertheless, it is with Frederick that we associate the renaissance of German letters. Though excluded from any practical

share in public affairs, Germany's best thinkers were allowed considerable freedom of theoretical speculation, while the great military triumphs of the Prussian king could not but stir their minds with enthusiasm and hope for the future of the German people. Thus they were irresistibly urged into the cultivation of the ideal, and the tendency was destined to stamp German intellectual life far into the nineteenth century. The literature of the hundred years from 1750 to 1850 is predominantly propagandist in character, even when unconsciously so, and much of its power and influence is attributable to the moral fervor in which it was conceived. Three men led the van of this great development — the most dramatic any European literature has witnessed. **Klopstock** (1724–1803) was the first German poet to attempt the heroic, the grand, the exalted, and at the same time to sound the note of universal sympathy. His 'Messiah' (1748) is a sublime poetic oratorio, symbolical of the religious idealism of the German people of his time; his odes stand on the broad ground of cosmopolitanism coupled with a genuine patriotism. **Wieland** (1733–1813) performed for German taste a service akin to that which Klopstock performed for German idealism and moral sentiment. A thorough nationalist, leaning to French culture where Klopstock leaned to the English, Wieland continued the realistic tendency in German literature, which he sought to enliven and extend. His 'Agathon' (1766–1767) is an attempt to exemplify by an object-lesson the teaching of the nationalistic philosophy of his time; namely, the true way toward individual perfection. Less finished than his 'Musarion' (1768), less brilliant and graceful than 'Oberon' (1780), less pungently satirical than 'Die Abderiten' (1774), 'Agathon' is notable as a first-fruit of the spirit which was to find its more perfect expression in 'Faust '— faith in the intrinsic goodness and ultimate aspiration of the human soul. But the greatest of the three is **Lessing** (1729–1781), who combines with the

enlightenment, the idealism, and the finest universality of his age, an intellectual fearlessness and a constructive insight which made him the supreme literary figure of the period. Whether as critic, dramatist, antiquarian, or champion of religious tolerance, we find him everywhere a pioneer, a breaker of new paths. One by one he met the fallacies that still hampered the free growth of literature; one by one he shattered them with the irresistible weight and force of his powerful polemic, and having driven them from the field, set up the new canons of theory and technic that the world has seen prevail. In 'Laokoon' and 'Hamburg Dramaturgy' he established the true principles of classic beauty which had been falsified and obscured by the pseudo-classicism of Gottsched's school. But he did more: he himself created a national drama in accordance with his own theories, and at the same time served as the spokesman of popular freedom. 'Emilia Galotti' is so bitter an indictment of the evils toward which monarchic absolutism too often led that its performance was forbidden; 'Minna von Barnhelm' is not merely the first purely German play, it is also an eloquent plea for the union of German-speaking peoples in their common interest. In short, it is a forerunner of German unity. Finally, we find Lessing ardently espousing the cause of religious freedom, in the controversy with Goeze, the chief Pastor of Hamburg, in the drama 'Nathan the Wise,' and in 'The Education of the Human Race.' In the very teeth of intolerance Lessing here stoutly champions a principle now universally accepted: that of free inquiry and unbiased research in religious as in other matters.

READING RECOMMENDED

AUTHORS	REFERENCES
Klopstock	14: 8691–8706
Lessing	15: 9005–9024
Wieland	26: 15954–15968

THE FIRST RIOTOUS BLOOM

There were revolutionary forces concealed in the writings of Klopstock, Wieland, and Lessing, for the agitation toward liberty is contagious. Sooner or later there was bound to come a clash between the hide-bound despotism that was the heritage of the Thirty Years' War and the passion for individual freedom which that same despotism had largely helped to engender. In both Germany and France the seeds of progress had been planted, more than by any other one person, by Jean Jacques Rousseau, with his impassioned pleading for nature, freedom, individuality, and humanity. In France, these seeds became as grains of dynamite, and Europe rocked with the reverberations of the explosion. In Germany, they flowered forth in a golden age of literature, and the revolution spent its force on the battlefields of the intellect. How similar in inception to the French Revolution was that of Germany will be clear when we remember that the first writers of the "Storm and Stress" period — so called from a play of that title by Maximilian Klinger — preached the destruction of every check on the growth of the individual, war on all authority, and not only glorified every manifestation of nature and of power, even to lust and crime, but expressly rejected all forms of regularity in the social order.

Four men are the leaders in the peaceful triumph of the German revolution: two of them theoretical thinkers, two of them creative poets. **Herder** (1744–1803) followed Rousseau in defending individuality and natural freedom. But Herder went farther and visualized this individual freedom as a function of national character. Thus he enforced with tremendous effect the lesson of true patriotism taught by Lessing's 'Minna von Barnhelm.' In his 'Fragmente über die neuere deutsche Literatur' (1767) he points out that political institutions, language, religion, and especially literature are at once the product of individuals and of the nations to which the latter belong. The Homeric poems, for example,

are unmistakably the creation of a seafaring people; and a Shakespeare expresses not only himself, but the character of the entire Anglo-Saxon race. Herder not only beheld a history of civilization based on the literature of the great nations, but made the first study of what we now call comparative literature by collecting and translating folk-songs ('Volkslieder,' 1778–1779) from all over the earth. The other great theorist is **Kant** (1724–1804). As Herder showed history to be a blending of individual and collective forces, so Kant showed a similar ideal operating in man's mental and moral life. Starting out from English empiricism, he demonstrated in the 'Critique of Pure Reason' that all human knowledge is subjective: nature can never be anything but the product of our minds, which organize our sense-perceptions into an orderly system of so-called natural laws. In the 'Critique of Practical Reason' Kant carried his speculations upward into the realm of the ideal, and formulated the religious principles which still sway the civilized world. We feel and know ourselves to be moral beings, and our individual freedom lies in obedience to the moral law that speaks within our own souls. Thus Herder and Kant complement each other: one sees mankind as an organic whole, made up of differing national types; the other views men as a community of moral beings, held together by a sense of duty. For both men the highest development of the individual is the ideal; for both it is incompatible with an infraction of the Law that transcends the will of any individual, however great.

These diverse, yet not conflicting, views of life and man are embodied in the two great poets of the age, **Goethe** (1749–1832), and **Schiller** (1759–1805). Goethe, like Herder, saw life as an organic whole; Schiller, like Kant, saw it as a continual struggle for perfection. Goethe strove for æsthetic universality; Schiller strove for moral freedom. Both worked in harmony to erect a structure of poetic symbols embodying the fundamental demands of all religion, the common ideals of every society, every race.

Both began, however, as typical representatives of "Storm and Stress." Goethe's 'Götz of Berlichingen' (1773), 'Werther' (1774), and 'Faust' (Part I., 1808) are all types of excessively emotional and impulsive natures; and all three meet tragic fates. Götz, an honest, faithful soul in a world of villainy, is ruined by his own uprightness; Werther, disappointed in love and out of tune with the world, takes his own life; and it can be said that Faust, as he stands at the end of the first part, with Gretchen's ruin on his conscience, is morally if not actually dead. Torn between a passion for highest knowledge and a passion for sensuous enjoyment, he has sacrificed the best that is in him to the latter, in a characteristic revolt against convention and restraint. Schiller's early heroes, no less emotional, are men of action and violence. Karl Moor in 'The Robbers' (1781), calumniated and cast off, gathers a band of robbers and declares war on humanity; 'Love and Intrigue' (1784) is wholly political, and embodies a frightful satire upon the courts of the time; 'Fiesco' (1783) shows us the overweening, insensate ambition of a monstrous egoist.

None of these works had the classic perfection of Lessing's 'Emilia Galotti' (1772), or the wonderful restraint and moral fervor of 'Nathan the Wise' (1779), but their very impetuosity and passionate utterance gave them a hearing which Lessing never gained. The time was seething, and clamored for an outlet. When we recall that Napoleon, not generally considered very emotional by nature, carried 'Werther' with him throughout his campaign in Egypt; when we call to mind the tumultuous scenes at the first performance of 'The Robbers' — where utter strangers embraced and wept on each other's necks — we may gain some conception of the power with which the early works of Goethe and Schiller reached the hearts of their contemporaries. That the inflammable temper of the time was not brought to the point of explosion, as in the neighboring land of France, was in no little measure

due to certain qualities, already alluded to, in the literature itself.

READING RECOMMENDED

AUTHORS	REFERENCES
Goethe (1749–1832)	11: 6385–6413, and 6442
Herder (1744–1803)	12: 7259–7276
Kant (1724–1804)	14: 8477–8496
Schiller (1759–1805)	21: 12877–12883
Fichte (1762–1814)	9: 5673–5686
Hegel (1770–1831)	12: 7161–7184

In addition, Goethe's ‹Sorrows of Werther› and Schiller's ‹Robbers› are almost indispensable for the study of this period.

THE PERFECT FRUITION

The individualism that had originally meant escape from the world of public affairs, and that reached its climax in the period of "Storm and Stress," had been magically transformed by the inspired nationalism of Herder and the stern moral imperative of Kant. Thus by natural degrees the potent forces that might have brought disintegration into the life of the people were transfused into the guiding and dominant tendencies of the nineteenth century. The subordination of the one to the many, of the individual to the whole, was promoted and enforced by the realization that in this arrangement the individual finds his highest possible development and usefulness.

Pure, rebellious individualism, however, was to hold the stage once more, before yielding to the resistless advance of enlightened collectivism, in the so-called Romantic movement. German Romanticism was at its height when the subjugation of the German people to the Napoleonic régime seemed most complete: its fundamental note was one of morbid individualism. Less violent than the German revolutionaries of the previous generation, these men

were also less healthy in their revolt. **Jean Paul Richter** (1763–1825) did indeed aspire to the maintenance of some sort of classic tradition, but his extraordinary imagination, inadequately restrained, burst all bounds, while his natural taste for the abnormal grew by what it fed upon. So we find a similar fantastic and lunatic self-assertiveness in the three leading exponents of German Romanticism: **Ludwig Tieck** (1773–1853), **Friedrich Schlegel** (1772–1829), and **Novalis** (1772–1801). Tieck's 'William Lovell' (1795) exemplifies the substitution of individual caprice for the moral law; Schlegel's 'Lucinde' (1797) betrays an unblushing glorification of the flesh, and avowed hostility to all spiritual advancement; Novalis's 'Henry of Ofterdingen' (1799) flees from the land of reality into that of the supernatural and miraculous.

Meanwhile, however, the transmutation of that early individualism into a classic collectivism had already taken place in the two greatest poets Germany has produced, in Goethe and Schiller. Schiller achieved his highest and best in the five great dramas into which he poured the last years of his sadly shortened life: 'Wallenstein' (1798), 'Mary Stuart' (1800), 'The Maid of Orleans' (1801), 'The Bride of Messina' (1803), and 'William Tell' (1804). In these works we encounter a large-souled individualism that is born of national consciousness. Joan of Arc and William Tell are not merely heroic figures: they are at the same time inspired patriots.

But while Schiller died almost at the turn of the century, it was given to Goethe to witness the political regeneration of Prussia and the bursting of the Napoleonic bonds. So we find a double peak in Goethe's creative work: one coinciding with Schiller's last years, the other falling nearly thirty years later. To the earlier period belong especially 'Iphigenia' (1787), 'William Meister's Apprenticeship' (1795), and 'Hermann and Dorothea' (1797). In 'Iphigenia' Goethe gives the purely national Greek legend a

universal character by altering the conflict from one between gods and men, barbarians and Greeks, to one between the baser and the nobler impulses of the human spirit. No poet of "Storm and Stress" could have written this classic of restraint and calm beauty; it is in some ways the finest flower of Goethe's ripened and mellowed art, of his humanized and broadened sympathy. In 'William Meister,' which is strongly autobiographical, we watch German society gradually passing from the aristocratic system of the eighteenth century to the new aristocracy of the spirit. 'Hermann and Dorothea,' on the other hand, harks back to that instinctive search for inspiration in nature which we noted as a leading tendency of early eighteenth century literature. Goethe's poem represents the climax of that idyllic school that had ushered in the new era.

As these works of classic poise and beauty rebuke, in a sense, the wild extremism of Goethe's own earlier creations, so his later writings are a severe condemnation of the reckless individualism of early German Romanticism. 'Pandora' (1807) exalts the Olympians as the pillars of the divine order, whereas 'Prometheus' (1773) had rebelled against them; 'The Elective Affinities' (1809) develops the tragic conflict between an elemental passion and the moral law. To even greater heights we rise in the two works that embody Goethe's final message to the world: 'William Meister's Travels' (1821–1829) and 'Faust' (Part II., 1832). Whereas the 'Apprenticeship' displayed the attainment of individual culture, the 'Travels' hold up the ideal of a society well organized; there the aim was variety of personal experience and, so, richness of spiritual life — here it is renunciation of the personal interest and service for the welfare of the whole, and Faust's ultimate salvation depends on the same principle: renunciation of self, and work for humanity. Thus 'Faust' Part II. is the supreme utter-

ance of one of the fundamental tendencies of all modern life.

This collectivistic humanism of Goethe and Schiller lives on in none so much as in **Heinrich von Kleist** (1777–1811), and **Ludwig Uhland** (1787–1862), though neither can approach the greatness of those giants. In the 'Prince of Homburg' (1810), Kleist's best and sanest work, he depicts the steps by which a Romantic rebel, lost in self-indulgence and fantastic dreaming, awakes to the simple yet imperative tasks of every-day life. Uhland has been called the classic of Romanticism. His best poems, such as 'The Chapel,' 'The Shepherd's Sunday Song,' 'The Castle by the Sea,' 'The Landlady's Daughter,' 'The Good Comrade,' have a quality that approaches the deep-seated simplicity of the folksong, and through them all runs a quiet, assured democratic strain that is an outward symbol of a regenerated nation.

READING RECOMMENDED

AUTHORS	REFERENCES
Goethe (1749–1832)	11: 6414–6454
Hoffmann (1776–1822)	12: 7389–7402
Kleist (1777–1811)	14: 8665–8690
Novalis (1772–1801)	18: 10724–10732
Richter (1763–1825)	20: 12247–12264
Schiller (1759–1805)	21: 12883–12912
Tieck (1773–1853)	24: 14943–14960
Uhland (1787–1862)	25: 15185–15198

THE DEADLY BLIGHT

Dark days were to come for the German people. Once more the attempt was made to reassert and maintain the monarchic autocracy of the early eighteenth century. Hardly had the German people, in an unparalleled burst of patriotic effort, cast off the Napoleonic fetters, when

new ones were forged for it by its own government. The effects on the national literature were far-reaching and tragic. **Grillparzer** (1791–1872) saw his undoubted talent stifled and thwarted by bureaucratic narrowness; **Rückert** (1788–1876) was defrauded of his first manly patriotism and withdrew into retirement; we see **Schopenhauer**'s pessimism deepened, **Lenau**'s morbidness fed, **Platen**'s moroseness encouraged. Gravest damage of all, perhaps, was done on **Heine** (1799–1856), who, scorned because of his race and persecuted for his passionate political convictions, was virtually driven into exile, and consumed his best powers in vain attempts to rise above these humiliations and disappointments.

Nor did new poets arise to take the places of these whose very genius was powerless to save their artistry. German literature from 1850–1870 is almost at the same low ebb that it had reached just one hundred years before. Two solitary figures of surpassing power rise high above the common ranks, both of them only to achieve recognition in a later day: **Richard Wagner** (1813–1883) and **Friedrich Hebbel** (1813–1863). Not until the founding of the new German Empire was there any promise of a national resurrection and a literary renaissance; and even that promise was destined to wait twenty years for its fulfillment.

READING RECOMMENDED

AUTHORS	REFERENCES
Grillparzer (1791–1872)	11: 6714–6722
Heine (1799–1856)	12: 7185–7220
Platen (1796–1835)	19: 11513–11518
Rückert (1788–1876)	21: 12457–12470
Schopenhauer (1788–1860)	21: 12923–12956
Wagner (1813–1883)	25: 15499–15516

A SELECTED LIST OF GERMAN WORKS IN ENGLISH TRANSLATION

Early Period	(*Translator or Editor*)	(*Edition*)
Gottfried v. Strassburg		
(Tristan and Iseult)	J. L. Weston	Lond., 1899 (2 v.)
Gudrun	M. P. Nichols	Bost., 1889
Hildebrandslied	F. A. Wood	Chic., 1914
Minnesingers	J. Bithell	Lond., 1909
Nibelungenlied	M. Armour	N. Y., n. d.
Old German Love Songs	F. C. Nicholson	Chic., 1907
Walther v. der Vogelweide	W. A. Phillips	Lond., 1896
Wolfram v. Eschenbach		
(Parzival)	J. L. Weston	N. Y., 1912 (2 v.)
To 1750		
Brandt, Sebastian		
(Ship of Fools)	A. Barclay	Lond., 1874
Eulenspiegel, Till.		
(Marvellous Adventures)	K. R. H. Mackenzie	Lond., 1890
Luther, M.		
(Conversations)	Preserved Smith	Bost., 1915
(Hymns)	Anon.	N. Y., 1883
(Primary Works)	Wace and Buchheim	Lond., 1896
(Table Talk)	W. Hazlitt	Lond., 1902
Sachs, Hans		
(Tales and Plays)	W. Leighton	Lond., 1910
1750–1880		
German Lyrics	C. T. Brooks	Bost., 1853
German Classics	Kuno Francke	N. Y., 1914 (20 v.)
Poetry of Germany	A. Baskerville	Phil., 1886
Select Minor Poems of Goethe, Schiller (and others)	J. S. Dwight	Bost., 1838
Songs and Ballads	C. T. Brooks	Bost., 1842
Busch, W.		
(Max and Maurice)	C. T. Brooks	Bost., 1871
(Plish and Plum)	C. T. Brooks	Bost., 1883
Ebner-Eschenbach, M.		
(The Child of the Parish)	M. A. Robinson	N. Y., 1893
Goethe		
Works	Hedge and Noa	Bost., 1895 (10 v.)
(Faust)	Bayard Taylor	N. Y., 1911
Poems	Aytoun and Martin	N. Y., 1859

A SELECTED LIST OF GERMAN WORKS IN ENGLISH TRANSLATION—*Continued*

1750–1880 (*continued*).	(*Translator or Editor*)	(*Edition*)
Grillparzer, F.		
(Sappho)	E. Frothingham	Bost., 1876
Grimm		
(Fairy Tales)	Anon.	N. Y., n. d.
Hebbel, F.		
(Agnes Bernauer)	L. Pattee	Bost., 1909
(Three Plays)	Allen and Fairley	N. Y., n. d.
Heine, H.		
Works	Leland and others	N. Y., 1906 (12 v.)
Kant		
(Philosophy)	J. Watson	Lond., 1901
Lessing		
(Dramatic Works)	Various	Lond., 1891
(Laocoon)	E. Frothingham	Bost., 1904
Reuter, F.		
(An Old Story of my Farming Days)	M. W. MacDowall	Tauchnitz
(In the Year '13)	C. L. Lewes	Tauchnitz
Schiller		
Works	Various	Bohn Lib. (7 v.)
Schopenhauer		
(Basis of Morality)	A. B. Bullock	Lond., 1903
(Studies in Pessimism)	M. B. Saunders	Lond., 1908
Wagner, R.		
(The Nibelungen Ring)	J. R. L. Rankin	N. Y., 1899 (2 v.)
Wieland		
(The Republic of Fools)	H. Christmas	Lond., 1861 (2 v.)
Modern Period		
Contemporary German Poetry	J. Bithell	Lond., 1909
German Classics	Kuno Francke	N. Y., 1914 (vols. 19–20)
Bartsch, R. H.		
(Elizabeth Koett)	L. Lewisohn	N. Y., 1911
Frenssen, G.		
(Holyland)	M. A. Hamilton	Bost., 1906
(Jörn Uhl)	F. S. Dehner	Bost., 1905
Hauptmann, G.		
Works	L. Lewisohn	N. Y., 1917 (7 v.)
Rosegger, P.		
(Forest Schoolmaster)	F. E. Skinner	N. Y., 1901

A SELECTED LIST OF GERMAN WORKS IN ENGLISH TRANSLATION—*Continued*

Modern Period (*continued*).	(*Translator or Editor*)	(*Edition*)
Schnitzler		
(Anatol)	G. Barker	N. Y., 1911
(Light o' Love)	B. Q. Morgan	The Drama, 1912
(The Road to the Open)	H. B. Samuel	Lond., n. d.
Spyri, J.		
(Heidi)	Anon.	N. Y., n. d.
Stinde, J.		
(The Hausfrau Rampant)	E. V. Lucas	N. Y., 1916
Sudermann		
(Dame Care)	B. Overbeck	N. Y., 1902
(Indian Lily)	L. Lewisohn	N. Y., 1911
(The Joy of Living)	Edith Wharton	N. Y., 1902
(Magda)	C. E. A. Winslow	N. Y., 1896
(The Vale of Content)	W. E. Leonard	N. Y., 1915

SCANDINAVIAN LITERATURE

BY LOUIS S. FRIEDLAND

Introduction. The Scandinavians, the people of the North, are the purest strain of all Teutons. They have the truly Northern virtues: rugged independence, personal bravery, grim determination, reliance upon the individual. In the primitive religion of the Scandinavians there was no forbidden tree of knowledge, and to this very day, religion of the extreme Oriental type, with its flagellation and self-abnegation, does not appeal to the Scandinavian temperament. Bitter indeed must have been the struggle of the ancient Norsemen to acquire a sense of the great renunciations demanded by Christianity. In 'Gösta Berlingsaga,' that fine romance of Sweden's heroic days, Selma Lagerlöf symbolizes in her hero the stern conflict between Northern paganism and Eastern Christianity. What would have happened if the teachings of Christ had never penetrated to the North? What strange forms would this paganism have evolved, this religion in which the gods were as men, of super-build and power? For the gods themselves were conscious of their own Götterdämmerung, — the twilight of their passing — and knew of the day when they were to be superseded, perhaps by men of god-like mold. Men fight side by side with the gods in the mighty combats described in the Eddas and Sagas. These warriors, men and gods heroic, were the Vikings, the supermen of ancient days. In one of his works, Rydberg, the Swedish poet, cries:

"Awaken all ye hearts of the North — arise from the long sleep of winter. Hark! Listen! The sonorous sound of the garden

> of Balder — of the childhood of your race. Awaken, and with the might of your forefathers, struggle for greater glory and all the splendor of the earth. Yes, for a joy greater than that of all Walhallah! For the supreme joy of dying at the side of the gods, in the last struggle for light!"

So that, from the North comes the insistence on the development of the human being, on the freedom and power of the individual. It is here that the superman idea is born: Siegfried victorious, come to make firm and straight the backbone of mankind.

The exposition of the social and political forces that form the background of Scandinavian literature is made difficult by the fact that three independent countries must be considered: Denmark, Norway, and Sweden. The three were united in one kingdom at various times, and for several centuries Norway and Sweden were ruled by one king. (See the Chronology of Historical Events, page 252.) But the truth that the present war is now establishing, — the inviolability of small nations and of racial, geographical, and linguistic entities, — was realized by the Scandinavian countries many years ago. Centralization of power, close and definite conglomeration, were not suited to the genius of these lands of mountains and valleys and broken sea-coasts. The sense of separateness, of independence, is instinctive with the people. They chafed at restrictions and rejected all unions that were not free and voluntary. Since the outbreak of the Great War the three nations of the North have awakened to a new sense of solidarity. They have federated, informally, for defensive measures and common policies, and yet each country has preserved its national integrity and its complete autonomy. Perhaps, when the purgation of war is over, they will be the model for the world federation of democracies. At the present time, Scandinavia stands aloof, in a sense, from the Armageddon. Long ago, Nature separated it from the rest of Europe by barriers of mountains and water, and enabled it to

develop and preserve a civilization definitely native and original.

The Background of Nature. An understanding of the natural features of the Scandinavian countries will gain for the reader a clearer appreciation of their literatures. In Scandinavia, as in other countries, man is dominated by the shaping forces of nature. You do not find, in the North, the endless, level plain of Russia, where men mass together and where the call is to go on and on ceaselessly over the level, monotonous reaches. There are many plains in Scandinavia, some of considerable stretch in Sweden, but for the most part there are valleys separated by ridges, sudden transitions that arouse expectation and bring wondrous surprises. Men live on the heights, and those who dwell in valleys hemmed in by mountains are filled with a longing to know the great world beyond. In the Land of Peak and Pine, Norway, — a narrow country, like Chile,— there is always the proximity of the sea which flings its great arms into the rocky cliffs of the coast, forming fjord after fjord. Forests of pine trees, lakes, snow-capped mountains, sheltered valleys, the sea, — how different it all is from the almost unbroken plain of Russia! In the literature of Norway, even in the works of Ibsen, the great dramatist of ideas and social problems, there is always the rugged but enchanting presence of Nature. The sea, in 'The Lady from the Sea' or in 'Little Eyolf'; the mountain lakes and peaks, in 'Brand'; the saeter-maids in 'Peer Gynt' (a "saeter" is an upland farm perched high on a mountain) — these lend their beauty and strength and wondrous variety to the thoughts of men. Björnson, the truly national writer of Norway, describes his land in these words:

> "There is something in Nature that challenges whatever is extraordinary in us. Nature herself here goes beyond all ordinary measure. We have night nearly all the winter, we have day nearly all the summer with the sun by day and by night above the horizon. I have seen it half-veiled by the mists from the sea, — it often

looks three, even four times larger than usual. And then the play of colors on sky, sea, and rock, from the most glowing red to the softest and most delicate yellow and white. And then the colors of the Northern lights on the winter sky, with their more suppressed kind of wild pictures, yet full of unrest and forever changing. Then the other wonders of nature! The millions of sea-birds, and the wandering processions of fish, stretching for miles! The perpendicular cliffs that rise directly out of the sea! They are not like other mountains, and the Atlantic roars round their feet. And the ideas of the people are correspondingly unmeasured. Listen to their legends and stories."

Nature, then, is a constant presence, an ever-living reality to the people. It has developed in them their qualities of mind and temperament. Everywhere in Scandinavian literature you find the expression of the Northern love for Nature, — an expression that often becomes exultation, almost pagan in its intensity and naturalness. But it is not all lighthearted joy, for, especially among the Norwegians, the presence of the sombre mountains gives the people a sense of loneliness. They know solitude, and brooding thought, and the life that is within. It is because of the great solitude of the North that Norwegian literature is marked by a deep, sombre note of subjective reflection. It is as if the silence and solitude of the mountains had become creative.

Among the Norwegians, most of whom live close to the sea, the love and longing for the ocean, the consciousness of its mysteries are most intense. On a large vessel, a number of years ago, I stood one night near the sailor on deck-watch. He was a Scandinavian, a tall, lonesome figure, standing motionless and gazing out upon the great ocean. All around us were the dark waters, and overhead the sky and a few stars. It seemed to me that the lonely, solitary figure of the sailor was merged in the solitude of the sea. I felt that for him the mighty ocean had a depth of meaning and a profound solace and completeness that I would never understand. I thought of Polar silence. And as I watched him standing there, wrapped in his heavy peajacket, the

thin, bearded face expressionless, the eyes fixed on the dim horizon, I knew that he was not alone, that his spirit was in its natural home, united to all that he loved. Everyone has seen, at the seashore, the long, lithe figures of the Scandinavian lifeguards, tall, slim, gloriously modeled. Their home is in the water. They make you think of the Greek athletes, but they have a lissomeness which the statues of Greek youths do not show. Perhaps the two greatest epic nations of the past, Greece and Iceland, were not so far apart in spirit as they are in space.

The sea and the mountains, and the wonder of what lies beyond, — these are the great inspirations of Norwegian literature. "There are some lonely valleys in Norway, so hemmed in by mountains, that the inhabitants can scarcely see the sky, save by lying on their backs," says Dr. Henry Goddard Leach in his admirable book, 'Scandinavia of the Scandinavians.' Björnson has expressed for all time this longing for the faraway in his poem, 'Over the Lofty Mountains,' with its wistful last stanza,

"*Sometime* I know I shall rise and soar
Over the lofty mountain.
Hast Thou already ajar Thy door? —
Good is Thy home! Yet, Lord, I implore,
Hold not the gates asunder, —
Leave me my longing wonder!"

(Translated by Arthur Hubbell Palmer.)

Sweden is larger than Norway, of more generous distances and ampler proportions. The great Swedish poet, Tegnér, describes his land in these words:

"Here the dark woods with many a patriarch tree
In gloomy melancholy gaze on thee;
Here rocks on rocks up-piled upon the strand,
Seem the vast structure of some giant hand;
While high aloft the lucid meteors glow,
And veins of iron in the mountain grow."

(Translated by Oscar Baker.)

The country falls naturally into three parts: Norrland, the North, with its mountains and great spruce-forests, the forests that Selma Lagerlöf describes lovingly, and which are the home of ancient legends; Svealand, the central part of Sweden, a district of more modern type, with many cities and factories, but, in the country districts, lakes, wide areas of pasture land, and many forests of birch trees; finally, Götaland, the South, bordering on the sea, and having the summer climate of all southland. In a country like Sweden, which measures one thousand miles from north to south, the landscape is varied, and the climate presents sharp contrasts.

The Social Background. Denmark is the Scandinavian South. The people have the gaiety, the genial lightheartedness, and gracious sociability of true Southerners, whether they be in the Ukraine, or south of the Mason and Dixon line. In the illuminating book by Dr. Leach, which I have already mentioned, the author draws with great care and subtlety the composite portrait of each of the three Scandinavian peoples. He speaks of the thrifty, humorous, friendly Danes as representing "man in relation to his fellowmen." The Swedes, with their courtly ways, "fundamental imaginativeness, fervent idealism," and, above all, their surpassing love of Nature, symbolize "man in relation to Nature"; while the extreme Northern type, the Norwegians, a people of "intense and underlying sentiment and subjectivity," stand for "man in relation to his ideals." The terms of these descriptions are helpful and suggestive; they are not intended to be accurate, nor do they imply the exclusive possession of certain traits by one or another branch of the Scandinavian people. But the Scandinavians have certain pronounced racial characteristics. The spirit of self-reliance, the love of individual liberty, and the grim determination to lay wide and firm the bases of human freedom, — this is the temper of the North. These people combine passionate devotion to personal liberty with an

intelligent willingness to join others for social ends. Steady, practical, self-reliant, rational, they can be masters in the world of affairs, and yet they have never surrendered their primitive right to live in the realms of fancy, to follow the gleam of the ideal, and to dream great dreams. Nor have they lost the pagan joy in Nature, that mystic and instinctive accord with the beauties that the gods have scattered among them. The trait most distinctively Scandinavian, however, is that of self-dependence, a reliance upon individual initiative. The words of Ibsen in the following passage ring true to the Norwegian temperament:

> "The most powerful man in the world is the man who is most alone. No man to-day masters himself or helps others to self-mastery who cannot contrive to make a Norway for himself in this busy, chattering world. It is refreshing as a salt bath to learn that the Viking spirit of independence and personal responsibility is still so much alive anywhere."

It is because of this instinctive regard for the individual that the Scandinavians, as a people, have always treated their women as social equals. In the Orient, women were the property of men; but the Viking women belonged to themselves, and had a voice in all things. And to-day, the people of the North are foremost in their recognition of the social and political rights of women. This is the hallmark of a developed stage of civilization. In Norway women have attained full suffrage; in Sweden and Denmark, where women vote in all county affairs, the war alone has delayed the granting of parliamentary suffrage. But it is in social legislation that the Scandinavians have given women the fullest measure of justice. Even motherhood is fully protected. This attitude toward women has not been without its effect on literature. In play after play, Ibsen, Björnson, and others preach woman's right to individual liberty, and among the most illustrious

writers of Sweden are Frederika Bremer, Selma Lagerlöf (a recipient of the Nobel Prize for literature), and Ellen Key. These are but a few of the women writers of the North.

The final mark that tells a nation's progress in civilization is its type of social legislation. In the Scandinavian countries there is not only a comparatively wide distribution of wealth, but social legislation has attained a high degree of forethought and balanced justice. Social reforms are not imposed from above in the interests of a paramount State. In the North, especially in Denmark, there is voluntary co-operation and a gratifying measure of political and industrial independence. Above all, there is that growth and development of social coherence, directed by intelligence, that will bring civilization at last, shaped and ordered out of chaos and anarchy. Politically, the three countries are limited, "democratic" monarchies, so that the radical parties are concerned with social programs rather than with political issues.

Scandinavian Literature. Our survey of the geographical, social, and political background, together with the brief summary of the national traits of character, will throw light upon the characteristics of Scandinavian literature. The deep wells from which the writers of the North draw their inspiration are not the alien sources of classical mythology or the religious mysticism of the distant East. The literature of Scandinavia has its roots in the native Eddas and Sagas. To this very day, the pagan imagery of the ancient Norse is echoed in the writings of modern poets, novelists, and dramatists, in spite of their preoccupation with social problems and their responsiveness to every wind of European doctrine. In one of his poems, Björnson writes,

> "Over the mountain-tops glowing,
> *Light-King* his armies are throwing."

This personification is typical of the poetic imagery of the North. The Sagas and Eddas have exercised the profoundest influence upon the whole course of Scandinavian literature. The stirring incidents they relate in brief, biting phrases, their keen grasp of character, grim humor, manly simplicity, passionate love of action, and graphic brevity have molded the style and manner of Northern literature. These heroic tales have furnished themes for the great dramatists of the North. They have been more than literary raw-material; they have kindled and inspired creative effort and aroused creative spirit. All truly Scandinavian writings, whether in prose or in verse, are marked by the pithy brevity, directness, naturalness, and vividness of the Eddas and Sagas. The latter are, in essential things, similar to the Scandinavian folk-tales. Like the folk-stories, the Sagas were intended for oral recitation, and the two are a truly individual form of art. In a few happy sentences, Björnson gives the chief qualities of the folk-lore of the North:

> "How happy, in its manly equipoise, is the Norwegian folk-lore, in spite of its startling peculiarities! Some of these stories take us into the dense forests among mocking echoes from the life outside. In some we feel human souls hovering homeless above the reefs; in others, memories of an always sunlit land flit before us; but in none do we meet with sentimentalism, despondency, disconsolateness."

The essential aspects of the folk-tales are the distinguishing characteristics of Scandinavian literature. The literature of the North is marked by native dramatic power, — a delight in action, swift, pithy dialogue, and vivid analysis of character. I have already spoken of the Scandinavian love for Nature. It is this delight in all of nature's phenomena, coupled with the inherent dramatic character of the Northern imagination, that accounts for the personification of Nature that one finds throughout all Scandinavian

literature. Björnson describes this "natural mysticism" as "the power to put the figure in the landscape and the landscape in the figure." In Scandinavian literature, from the very beginning, the forces and phenomena of Nature were dramatized. They had voices and they spoke. Read Andersen's 'Folk-Stories,' Björnson's outdoor poems, his introduction to the novel 'Arne,' Selma Lagerlöf's stories of the Swedish forests of Värmland, and you will find that everything speaks: the mountains, the trees, the winds, the animals, household things, — even a darning-needle can make pointed remarks. So that the Scandinavians do not love action for its own sake; they delight in the dramatic unfolding of character and personality through action. This attempt to illuminate action, to view it as the expression of inner and essential qualities, gives Scandinavian literature a reflective spirit. Hamlet, the brooding Dane, and Ibsen's Skule are as truly Scandinavian as is Haakon, the kingly man of action. And the contrast between Björnson and Ibsen gives the two sides of the Northern character: the former, a man of action, sunny, genial, confident, victorious; the latter, a brooding, reflective spirit, plagued by doubts and questionings of the soul. In Scandinavian literature there is, on the one hand, naïveté, frankness, simple candor, absence of self-consciousness; on the other hand there is the stern knowledge of the inner life, — the consciousness that made Ibsen say,

> "What is Life? A fighting
> In heart and in brain with Trolls.
> Poetry? That means writing
> Doomsday-accounts of our souls."

The influence of the folk-tale has determined the form of the Scandinavian novel. In Northern literature one does not find huge, misshapen works like Dostoievsky's 'Brothers Karamazov,' nor are there many novels with closely-knit plots like Hawthorne's 'The Scarlet Letter.'

The typical Scandinavian novel consists of a series of episodes, each complete in itself, sometimes the narration of an action, but quite often merely a reflective soliloquy or a dramatic dialogue. Selma Lagerlöf's 'Gösta Berlingsaga' and 'Liliencrona's Home,' Björnson's 'Arne' and 'The Fisher Maiden' are novels of this sort. Even the long eight-volume novels of Nexö ('Pelle the Conqueror') and Pontoppidan ('Lykke-Per') show many of the distinctive features of Scandinavian fiction.

The later literature of the Scandinavian countries — in which might be included the writings since 1865 — is marked by a more cosmopolitan tone. The milieu remains Scandinavian, but the themes of the best work are universal. It was Brandes, the great Danish critic, who inspired the younger generation to attempt "fresh fields and pastures new." He taught that in art one must not imitate, but create; he wished to re-wed art to life, to the visible reality of the artist's own day and generation, to free the writer from the trammels of traditional themes and methods, so that free individuality might come into play once more. In his lectures and critical work, Brandes led the young artists of the North to see the problems of their own day; he pointed the way to new materials of thought, and to a new psychology and style. In this way, literature came to grapple anew with life. Schools were formed: realists, naturalists, symbolists. All of the militants grouped themselves around Brandes, and looked to him to blaze the trail for them, to set forth clearly all the æsthetic and political forces of the day, and the literary currents that flowed in every direction. But the Scandinavians could not be content with literary realism, with the scientific teachings of evolution and the philosophical doctrines of Freedom and Reason. There soon sprang up a group of young littérateurs who found fresh inspiration in a pantheistic outlook upon life, in an inner, spiritual understanding of all the gathered forces of life, and in the discovery of the indestructible concord with

the Universal Spirit. Theirs is the new mysticism, not alone the pagan personification of nature's forces, but the modern consciousness that all the phenomena of life are manifestations of one force, all appearances a real unity in a manifold diversity.

But the literature of the North will never lose its character of free humanity, its individual note and tendency. In the East there is the search for liberty and the faith that one can find freedom in the loss of self. Among the Scandinavians there is the assertion of self, and yet the ready recognition of others and the voluntary wish to unite with them. The great writers of modern Scandinavia: Ibsen, Björnson, Strindberg, Hamsun, have struck mighty blows in their desire to beat into shape the distorted ethics of the world. Some say that from Russia will come the final word of deliverance, but others believe that the East will awaken from its lethargy only in response to the beating of the hammer of Thor.

CHRONOLOGY OF IMPORTANT EVENTS

Norway

DATES	EVENTS
	I. To the Unification of the Three Scandinavian Lands.
866–933	Harald Haarfager secures the overlordship of Norway.
995–1000	Reign of Olaf I. Introduction of Christianity. Norway conquered by Danish and Swedish kings.
1015–1029	Reign of Olaf II. Haraldssön (St. Olaf). After him a few years of Danish rule.
1066	Harald Haardraade attempts the conquest of England.
1066–1093	Reign of Olaf Kyrre, the Quiet. The town of Bergen founded.
1319	Final unification of Norway. The Rigets Raad (national council) established.

CHRONOLOGY OF IMPORTANT EVENTS—*Continued*

Norway

DATES	EVENTS
1389	Under Erik of Pomerania, the three Scandinavian lands are united. The triple alliance.
	II. Norway and Denmark.
1450	The triple bond dissolved. Norway and Denmark remain together.
1450–1536	Norway gradually becomes a province of Denmark.
1588–1648	Christian IV. Christiania founded.
After 1660	Norway regains partial independence.
1811	University of Christiania founded.
	III. Union of Norway and Sweden.
1814 (Jan. 14)	The Danish King, Frederick VI., cedes Norway to Sweden. The two are practically independent. The Act of Union.
1833	The peasants gain representation in the Storthing. The poet, Henrik Wergeland, a nationalist, becomes their leader. He is opposed by another poet, J. S. Welhaven, who wishes to preserve intellectual relations with Denmark.
1844–1859	Reign of Oscar I.
1859–1872	Reign of Carl XV.
1869	The Storthing decides to meet annually, instead of triennially. Johan Sverdrup becomes leader of the Liberal Party.
1872–1905	Reign of Oscar II., King of Sweden and Norway.
1872	A bill to admit the ministers to seats in the Storthing is introduced by the Liberals. A long quarrel ensues.
1880	This bill is passed over the King's veto.
1882	Important elections to the Storthing. The Liberal Party is successful under the leadership of Sverdrup and Björnson. The ministry refuses to yield.
1883	The ministers impeached and tried. Prime Minister Selmer ordered to resign.
1884 (June)	Johan Sverdrup forms the first Liberal ministry.

CHRONOLOGY OF IMPORTANT EVENTS—*Continued*

Norway

DATES	EVENTS
1884–1887	Important reforms. A separate consular service for Norway proposed.
1898	A national flag adopted.
1901	Municipal suffrage granted to women.
1902–1905	The great crisis between the two countries. The consular service is the crux of the dispute.
1905	The Swedish Rigsdag agrees to a severance of the Union.
	IV. Norway an Independent Monarchy.
1906	Prince Charles of Denmark, brother of the Danish King, becomes King of Norway (Haakon VII.).
1907	Parliamentary suffrage granted to women on same terms with men.
1913	Suffrage made universal for both sexes. Other progressive legislation.
1914	Bill to protect illegitimate children introduced. The three Scandinavian countries form a compact for defensive purposes and common policies during the Great War.

Sweden

	[For relations with Norway and Denmark see chronologies of those countries.]
1470–1520	Swedish presidents at the Danish court.
1523	Gustavus Vasa, a former "president," is elected King of Sweden.
1523–1560	Reign of Gustavus I. Breach with Rome. Olaus Petri, a disciple of Luther, and the Reformation in Sweden.
1525–1543	Peasant uprisings, because of economic and religious discontent.
1593	Civil War because of religious issues.
1600–1612	Reign of Charles IX. A military monarchy. War with Poland and Russia.
1612–1632	Reign of Gustavus Adolphus. Constitutional reforms. The Thirty Years' War.

CHRONOLOGY OF IMPORTANT EVENTS—*Continued*

Sweden

DATES	EVENTS
1644–1654	Queen Christina.
1654–1660	Charles X. Internal reforms. War with Poland. Sweden becomes a world power.
1660–1697	Charles II. Sweden becomes a semi-absolute monarchy.
1697–1718	Charles XII. Great Northern War.
1720–1751	Frederick I. Sweden becomes a limited monarchy.
1741–1743	War with Russia.
1751–1810	A succession of monarchs. Important continental relations.
1810	The French marshal, Bernadotte, is named Crown Prince.
1818	Bernadotte becomes King (Charles XIV.).
1844–1859	Reign of Oscar I., his son. Liberal reforms.
1859–1872	Charles XV. A new constitution granted.
1872–1907	Oscar II. Internal problems. Franchise reform.
1905	The First Extraordinary Rigsdag meets, to consider dissolution with Norway.
1907–	Reign of Gustav V.
1909	Full manhood suffrage won.
1912–1914	Problems of national defense. Fear of Russia.
1913	National Pension Insurance.
1914	Sweden determines to remain neutral.
	Proposal for woman suffrage.
	Temperance movement. Sweeping social programs. Economic progress.

Denmark

9th century	The conversion of the Danes.
1028–1035	Canute the Great conquers the whole of Norway. The union comes to an end after his death.
1157–1251	Under the Valdemars the kingdom of Denmark is consolidated.
1340–1375	Under Valdemar IV. Denmark becomes the great Baltic power.
1397	The Union of Kalmar uniting the three Scandinavian countries, under Margaret. The union is short-lived.

CHRONOLOGY OF IMPORTANT EVENTS—*Continued*

DENMARK

DATES	EVENTS
1513–1523	Reign of Christian II. Attempt to unite there the countries.
1523–1533	Reign of Frederick I. The Reformation.
1544–1626	Denmark is a power in Europe.
1588–1648	Christian IV. Commercial expansion.
1643–1645	War with Sweden. Denmark loses territory.
1648–1670	Frederick III. War with Sweden (under Charles X.). Further loss of land.
1660	Hereditary monarchy established.
1660–1815	Internal reforms. Foreign complications. Wars.
1815–1830	Constitutional agitation.
1848	War with Prussia.
1849	New constitution granted.
1855	Constitution liberalized.
1864	Prusso-Danish War. Schleswig-Holstein ceded to Prussia.
1863–1906	Reign of Christian IX.
1866–1917	Struggle between Conservatives and Reformers in the Rigsdag. (Two Houses: the Landsting, Lower, and the Folksting, the Upper.)
1901	First Reform Cabinet.
1906–1912	Reign of Frederick VIII.
1910–1913	Liberal Ministry under Bernsten.
1912–	Christian X.
1917	Danish West Indies sold to the United States.

READING RECOMMENDED

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Arnasson	2: 802–812
II. Finnish	
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READING RECOMMENDED—*Continued*

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Baggesen	2: 1235–1242
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Ingemann	13: 7982–7990
Hertz	12: 7317–7325
Andersen	1: 500–539
Paludan-Müller	18: 11017–11024
Brandes	4: 2299–2310
Drachmann	8: 4840–4850
IV. Swedish	
Swedenborg	23: 14237–14258
Linnæus	15: 9077–9090
Dalin	7: 4278–4284
Bellman	3: 1763–1772
Tegnér	24: 14563–14580
Atterbom	2: 933–942
Almquist	1: 439–446
Bremer, Frederika	4: 2328–2342
Runeberg	21: 12495–12508
Carlén, Emilia	5: 3225–3230
Edgren, Anne	9: 5162–5174
Strindberg	23: 14118a–14118p
Lagerlöf, Selma	14: 8800a–8800t
V. Norwegian	
Welhaven	27: 15779–15789
Wergeland	27: 15779
Asbjörnsen	2: 905–916
Ibsen	13: 7839–7864
Björnson	4: 1959–1982
Lie	15: 9048–9058
Boyesen	4: 2272–2278
Kielland	14: 8565–8572
Garborg	10: 6185–6194
Nansen	17: 10555–10564

RUSSIAN LITERATURE

BY LOUIS S. FRIEDLAND

Introduction. Russia has come to the forefront in the turmoil of modern events. Until very recently it had been an unknown factor in international relations. A great mystery enshrouded it. What was the secret of its half-western, half-oriental mode of life, of its political system, its mystic religions, its fascinating arts? What forces in its body politic would gain the ascendency in the stress of war? The West waited expectantly for Russia to declare itself. To-day, there is no longer any doubt. Russia has emerged forever from its clinging mediævalism. Its face is turned to the West. Never again will one be able to describe Russia as a huge giant standing half-asleep, with his feet in the Caucasus and his head in the Arctic regions, and clasping to his breast a mighty jug of vodka. In time the veil of mystery will be lifted, but our interest in the great country, and especially in its literature, will be stimulated by its entry into the family of democratic nations.

The Background. Most of us seek to reach an understanding of Russia by way of that portion of its literature which is accessible to us in translation. But in order to attain a fuller measure of appreciation of an alien literature it is necessary to have some knowledge of the conditions, geographical, social, political, environmental, that molded that literature. This background is especially important when the reader takes up the complex, puzzling, paradoxical literature of Russia. In Russia, literature is linked to the actualities of life in a way that is no longer true of the West.

The Russian looks to his literature for solutions to the "accursed problems of life." The great Russian critics judge a book not primarily as a work of art, but as a contribution to social service, as an attempt to throw light on the questions that vex the minds of men. There is little of art for art's sake. The great writers have sworn fealty to man, not to the State. It is in this spirit that a Russian poet has said,

«The writer, — if he is a wave
Of the ocean which we call Russia,
Can but awaken to rebellion
When the ocean itself rebels.
The writer — if he is a nerve
Of that great body which is the people,
Can but feel the wound
When liberty is stricken.»

Instinctively, Russian writers know that the meaning of life is involved in life itself, so that, without losing sight of a great spiritual goal, they grapple with the realities about them. For this reason Russian literature presents a wonderful union of idealism and realism. Let us see how this combination came about.

Political Conditions. England is the hub of a huge maritime empire which is the result of a ceaseless radiation. The British Empire grew by means of an "absent treatment," so that its expansion seldom retarded the solution of the internal problems of England. In fact, the necessity for increasingly liberal colonial policies often helped to bring about social reforms in the mother country. In Russia, on the contrary, social development had to wait until the whole of the vast plain was conquered and more outlets to the great world had been secured. Russian expansion was a slow, gradual process of diffusion over the endless plain.

Because of this fact there was no equilibrium in Russia

between the growth of the empire and internal development. Social organization had to wait. The Russians began the task of uniting the broad territories into one nation, under one tsar. How was this structure to be kept from disintegrating, from falling back into its component parts? For the purpose of outward adhesion, Peter the Great devised the complex structure of the bureaucratic machine. Until the recent Revolution, Russia was divided politically into two parts: the bureaucracy and the people. It was only with the promulgation of the Constitutional Manifesto of 1905 that the people were given a very modest share in the government. Before that date the masses had submitted to the iron rule of the bureaucracy with a fatalism almost Oriental. Russia was not ruled by its aristocracy or by its nobility. As a matter of fact, the bureaucracy was no respecter of rank or ancient blood and never hesitated to deal severely with those of the nobility who went counter to its wishes. Russia was tightly held by the rivets of a complicated and extremely elaborate organization, highly efficient on paper, but completely incapable of coping with great national crises. It is against this bureaucracy that the great writers of Russia have waged unending combat. For a long time the inspiring motive of their literature was antagonism toward the official institutions. The writers had a definite reality to grapple with. For them, as for men everywhere, the fullest liberty was to be found only in the unreal realm of hidden thoughts and dreams and aspirations. But when the hour struck for giving these thoughts reality, there was ushered in a time of tremendous struggle that absorbed the energies of the nation. Here and there arose voices counseling submission to the bureaucracy as the inevitable and natural solidifying power of the country. But the greater number beat their heads in vain against that iron wall. That the people submitted as long as they did to the rule of an autocracy which left everywhere its deadening, repressive influence, can be explained only

by their character. But to understand the Russian character we must first deal with the forces that determine it.

The Russian Plain. Russia is the broadest of land empires. It is stretched out in one tremendous, almost unbroken plain from its western frontiers across Eastern Europe and Western Asia. The plain is not absolutely level, but no point in the seemingly endless sweep has an altitude of more than 1400 feet. Compare this vast stretch of plain with England, "a right little, tight little island," and you have the fundamental reason for the differences between the two countries in character, and in social and political structure.

It is impossible to overestimate the influence that the Russian plain has exercised on the literature and the people. The spirit of the plain,— with its suggestion of vast spaces, its poignant melancholy, its sober monotony, its strong and subtle mastery, — is the spirit of Russian literature. In one of his stories Chekhov gives us a glimpse of this expanse: "To the right stretched a cold, dark plain, so boundless and vast, that if you crossed it, no doubt you would come to the Other End of Nowhere. The cold, autumn sunset burnt out slowly where the edge of it melted into the sky." There is something of elemental power in these vast reaches, a suggestion of far horizons that beckon the traveler to go on and on toward a goal which he cannot see. In the same way, the great writers of Russia travel over the illimitable plain of Life, called by a spiritual ideal which they can discern but dimly, but which they know exists. They are not content to linger idly by the wayside. No provisional explanations will satisfy them. Their search is for Truth in its unalloyed essence. As Tolstoy wrote in his 'Sebastopol Sketches': "Who is the hero, and who the villain? All are good and all are bad. But the hero of my story whom I love with all my soul, and whom I have striven to reproduce in all his beauty, and who has always been, is, and will be beautiful, is Truth."

In spite of its level monotony, the Russian plain has sharp contrasts: the contrasts between the bitter, relentless winters, and the hot, exuberant summers. It is the paradox of nature that has become the paradox of the Russian character. In winter everything is tied up; it is a period of relaxation, of mental and physical hibernation. With summer comes the great release, the sudden liberation, life, and movement, and the busy hum of men. These recurrent contrasts leave their marked effects both on the occupations of the people and on their character. On the Russian steppes there are the steady and rhythmic alternations between relaxation and effort, between repose and movement. One sometimes feels that the whole of Russian life and literature expresses these same rotations, alternating times of gray hopelessness, of nerveless surrender, with times of high upleapings of the spirit, of feverish plannings; following periods of doubt and denial with periods of faith and affirmation.

Oriental Influence. In addition to the contrasts in climate and character, there is in Russia the further difference between the oriental and the occidental — in customs, religion, arts, and in all phases of life. Russia is a land of many races, each with its own traditions and its own habits. The contrasts that we find there seem to disprove the words of Kipling.

> «East is East and West is West
> And never the twain shall meet».

In Russia, the near-oriental and the western elements exist in close proximity and will, in time, be completely merged. But there can be no doubt that these complicating elements, which are reflected in the body politic, have been a factor in retarding the progress of Russian civilization.

The Language. In a consideration of the social background of Russian literature, something must be said about the language. The Russian tongue is one of the richest and

most malleable in the world. Highly inflected, it is able to express with nice accuracy all the possible shades and "nuances" of meaning, as well as all the gradations of an action. Its range is unparalleled and extends from homely terms for the universal emotions of love and fear, tenderness and hate, to the highest reaches of philosophic thought. Turgeneff, a cosmopolitan and a linguist, pays this noble tribute to his mother tongue: "In days of doubt, in days of burdensome musing over the fate of my country, — thou alone art my support and my mainstay, O great, mighty, truthful and unfettered Russian language! Were it not for thee, how should I not fall into despair at the sight of all that is being done at home? But how can I believe that such a tongue was given to any but a great people?"

National Character. There is nothing that gives greater illumination to an alien literature than an understanding of the national traits of character. The validity of national traits becomes apparent when they are reflected in the nation's arts. The Russian character accounts for much that is distinctive in Russian literature. First of all, Russians are extremists in their sudden transitions from joy to tears, from tears to joy. In one of his poems, Pushkin says,

«Something kindred, dear, is sounded,
In my coachman's songs unending,
Now 'tis merriment unbounded,
Then again, 'tis grief heartrending.»

And Gogol tells us that he "surveyed all this hugely rushing life through laughter seen by the world, and tears invisible and unknown to it." Study the life of Tolstoy, read Gorky's 'Foma Gordeyev' or his autobiographic work, 'My Childhood,' and you will be struck again and again by this paradox of the constant interchange of joy, hope, energy, with despair, dark melancholy, nerveless lassitude. But the paradox in the Russian nature goes deeper than this.

I have spoken of the oriental and occidental elements in the country. In the Russian character there is on the one hand, something of oriental fatalism and a sluggishness of the will that becomes, at times, complete atrophy; on the other hand there is something unrestrained, a spirit of uncontrol that knows no bounds or inhibitions; and if there is a prevailing melancholy, a depressing sadness throughout Russian literature, it is due, in part, to this temperament forever at war within itself, restless, lacking in wholesome balance and healing sanity.

Such transitions as have been described are possible only in an emotional people, and the Russians are highstrung and emotional. Theirs is a reckless responsiveness to the feelings, an emotional expansiveness. Russian literature is characterized by the same unbridled outpouring of the heart now tense, now tender. Most of the Russian writers know little of reticence. They think aloud. This makes the true Russian refreshingly candid and gives his a certain simplicity and directness of character. As Professor Miliukov says, "The Russian lacks the cement of hypocrisy." He never assumes the moral pose that seems to say to the whole world, "I am the righteous one." In Russian fairy-tales the favorite hero is Ivan Durak, Ivan the Fool, or the Little Fool, a person artlessly simple, and disarmingly guileless. This trait of simple, artless realism is the distinguishing feature of the best Russian poetry. In English it is equaled only in some of the poems of Blake, Burns, or Wordsworth ('Lucy Gray,' 'We are Seven'). Because of his frank straightforwardness, the Russian is the most plastic and sympathetic of human beings. Comprehension of all things, a great pity for all suffering and sorrow, for all the downtrodden and humiliated, an all-pervading humanity — this is the spirit of Russian literature.

Literary Characteristics. After this discussion of the determining conditions of Russian literature, it may be well to sum up its chief characteristics:

1. The literature of Russia is linked to Russian life and reality. It is social in a peculiar sense.

2. The literature has been molded by the political conditions of the country.

3. The bitterness and the hopelessness of the struggle against the attempt of the bureaucracy to fit life to the iron mold account somewhat for the dark despair of so many of the Russian writers. There is no doubt, however, that a deep melancholy is one of the ingredients of the Russian character.

4. Russian literature is, to a marked extent, didactic in intention. Tolstoy, for instance, is moved to renounce art for the "higher" work of teaching the people. Most of the writers deal with social problems. This pre-occupation accounts for the tremendous earnestness of Russian literature, and also for a certain disregard of form and artistic embellishments.

5. The great Russian writers view life as a moral problem; they see it as a perpetual conflict between the forces of good and evil. Their sustaining faith is that the former will be victorious. They wish to fathom the nature of man in his inmost self, of man as he really is, shorn of the accidental and the external in which he is disguised. They hope to reach the ideal by a pitiless searching and an uncompromising analysis of the real.

Nineteenth Century Literature. The reader who does not desire to specialize in Russian literature should devote his attention to the work of the great writers of the last century. Russian literature of the nineteenth century falls into fairly definite periods. The first phase of nineteenth century literature may be called the period of Romanticism. During these early years, and for some decades after, literature was produced by the members of the nobility. Such were the great poets Pushkin and Lermontov. These two felt only imperfectly the social forces that determined the course of later Russian

literature, but already they give expression to some consciousness of national unity. They are, above all, romanticists: both depict, at least in their earlier works, characters of the Byronic type, brooding, disenchanted men who have compressed all their life into a decade of years. Having failed to find happiness in life, they seek it vainly in solitude. These romantic heroes, in their aristocratic aloofness, are foreign to the social spirit of Russian literature.

The later heroes of Pushkin and Lermontov are endowed with a trait that has been considered distinctively Russian, with an over-development of the sensibilities and the mental powers at the expense of the will. To realize their ideas was impossible; to give themselves to some practical task was hopeless, in view of the political situation. Not being able to have what they longed for, they talked their ideals to death. This mixture of culture and deficient will-power was characteristic of the Russian "intellectual," so that, in the literature of the nineteenth century, we find many variants of this individual devoid of voluntary power. Later, the two novelists, Goncharof and Turgeneff, attempted to find the hero whose soul would be a balanced harmony between intellect and will, but the Russian society of that day did not enable them to discover the necessary prototypes.

The Thirties and Forties. In the literature of the Thirties and Forties, authorship was still limited to the nobility; but now, new ideas enter, and the literature of Russia is animated by a great, purposeful force. Before taking up the writings of this era we must consider how this change came about. A Russian critic has described the psychology of his people as an agricultural one, that of "the man who walks behind the plow." The exclusive social structure of the first half of the century was that of the landowner and the peasant: on the one hand there was a great, leisured, patriarchal class, and on the other, there were the serfs, the masses, "the mysterious strangers in literature toward whom all were striving and whom none

understood." Many Russians who sought to isolate what was distinctively national in the social system found, in the agrarian community, the real unit of the social structure. These men felt that the true germ of Russian civilization was the agricultural or rural commune, and that the hope of Russia lay, not in the ideas and arts of the West, but in a purification and strengthening of the rural communities. To accomplish this, it was first of all necessary to abolish serfdom; and so there was unfurled the banner of the "Peasant," not by the peasant, but in his name by members of the nobility. Thus a period of vicarious salvation of the masses set in.

This movement for the reforming of the rural communities had far-reaching effects. To begin with, it divided the thinking men of Russia into two opposing factions which, like all opposing forces, merged into each other at many points. The two rival camps were the Slavophiles and the Westernizers. The latter believed in the desirability of impregnating Russia with the civilization and culture of the West. Slavophilism, on the other hand, was an expression of race consciousness and of a growing sense of national unity. The Slavophiles felt that the Russian people, and hence the Slavic race, was predestined to play an important rôle in the history of the world.

The Passing of Serfdom. The influence of such an idea in Russian thought was tremendous: on the one hand it found expression in "official" aspirations for Slavic ascendency; on the other, it influenced revolutionary thought, and sought to liberate Russia from officialdom. The Slavophiles wished to conserve the distinctively Russian and the truly indigenous, and to purge the social system of those conditions that prevented a return to the communal mode of life. But both Westernizers and ardent Slavs realized that the saddest condition in Russia was serfdom. The abolition of serfdom meant the emancipation of an enslaved people. Liberate the serfs, re-establish a free people under

the old, simple form of Russian communal life, and the problems of the country, said the Slavophiles, would be settled for all time. And so the watchword of the literature of the Thirties and the Forties became "Abolition," "The People," "Simplification,"—words that threatened the end of the land-owning nobility, of the master-class. "The Tragedy of the Master-class" is the fitting title for the literature of this period, because the very men who were preaching these new duties and sacrifices were themselves of the master-class. This fact makes the literature of the time the record of a people who are conscious that their day is over, that for them social dissolution is at hand, that a new era is about to dawn. It is the swan-song of the master-class. As a Russian critic puts it, "The gentry had had their day, and now the clear-seeing spirits among them were bidding a graceful and melancholy farewell to a moribund social order." In keeping with this premonition of social death, the literature of the time is, in a sense, an orchid growth. It is melancholy and dispirited. For these writers the glory of life has departed, and the spirit of their works is one of sad heroism. They write beautifully, earnestly, sincerely, but their mood is that of hopelessness and gentle resignation.

The Simplification of Life. There was one other far-reaching effect of the Slavophile movement. The desire for a return to the communal mode of life led to a close scrutiny of the existing order of things. In the name of Slavophilism, men challenged the non-Russian in the social order, and, together with the populist appeal of "Back to the people," there was heard the cry, "Back to the soil and the simple life." They realized the urgent necessity of fewer demands, of a simplification of life, and a great unloading of the burden of Western culture and non-Russian customs. To the reader of Russian literature the ideas involved in this tendency toward simplification will at once suggest themselves. They form the chief problems of Goncharov, Turgeneff,

Dostoevsky, Tolstoy, — of all the masters of Russia's golden age. In time, the trend toward simplification takes the concrete form of a desire to become unified with the people. But always it presupposes a return to Nature and a vindication of the ethics of equality and fraternity. Its model is the original Christian brotherhood; its program is the writings of the Apostles; its hope is the agrarian community, and its guiding principle is love among men. One is tempted to add that its apostle is Tolstoy.

There can be no doubt that, though the Simplifiers affirm the inner, spiritual life, their position is tantamount to a denial of material progress and of art and culture. They felt that their ideals could be realized on any plane of civilization. But the Westernizers rallied to the defense of these things, and of what they called reality. Just as the extreme Simplifiers annihilated knowledge and culture by refusing to give them a place in their conception of the full life, so the Early Nihilists did away with everything that, to them, was not real. And what was their test of reality? The real, said men like Herzen, is whatever frees the individual and, in the end, humanity from the bonds that fetter them. This means that everything is judged, suspected, tested from their standpoint of reality; so that the attitude of the Early Nihilists is one of skepticism: they accept nothing on its socially stamped valuation. They are rationalists and skeptics "par excellence."

Among the writers of this time it was Turgeneff who watched most closely the birth of these contending ideas and their gradual development. From one point of view, his works are a study, by an acute and sensitive observer, of the opposing forces in the intellectual life of his contemporaries. He belongs, first of all, to the early period when the abolition of serfdom was the burning issue of the day; and he lived through the next three decades, and studied the new forces at work and the new eddies in the current of thought.

The Literature of the Fifties. With the beginning of the Fifties a new force enters into Russian literature. The old conditions of life were falling to pieces under the attack of industrial and commercial changes. The rejection of western civilization was in vain. With the development of the industrial system there came the realization that there were, as a Russian critic puts it, "larger communities than the commune." The literature of this period is marked by the spirit of realism. The idealized peasant of Turgeneff gives way to the real peasant of a literature whose aim is largely objective. Then, too, the writers are no longer drawn exclusively from the gentry. The new literature is the product of men of different ranks ("raznochintzy"), and among them are many who spring from the people — Gogol, Dostoevsky, Nekrasov. The milieu is no longer that of an agricultural commune. In his stories, 'Nevsky Prospect,' and 'The Portrait,' Gogol writes about the poverty-stricken "chinovniks" or petty government officials of the town. Nekrasov, the poet, sings the woes of the city proletarian, and his songs are a bitter protest against misfortunes and evils without end. Dostoevsky depicts the poor in the city; and his grief is the knowledge of what man had made of man. With the detachment of an alienist he seeks to know how men are able to bear it all, and what it is that consoles them. Thus it was that suffering and misery entered into artistic consciousness.

The Literature of the Sixties. The opening year of this decade saw the fulfilment of that great hope of the Thirties, the liberation of the serfs. A few years later came the establishment of the "Zemstvos," or local assemblies in the provinces. Here were certain very tangible and highly significant reforms. But in the realm of philosophic and artistic speculation, the Sixties brought the development of the theories of Nihilism. We have seen that Nihilistic thinking begins with a denial of the past, and specifically, of the outworn patriarchal and master institutions. The

Nihilists, as we have found, set out on the search for reality. But how was man to attain to a sense of reality and a power over it? Only by the royal road of freedom. So that the cardinal doctrine of the Nihilists may be summed up in the words, "It is freedom that liberates, for freedom is creative power. It is only to be able to create that we learn. The creative power is the panacea for our suffering, the relief for our burden." Hence they felt the great necessity of liberating the individual, in order to release the energy of each for the benefit of all.

The notion of art that prevailed in the Sixties is only the recurrent attempt to wed art to ethics and morality. The great critic of the time, Pisarev, expresses this view with all the impatient dogmatism of earnestness: "A poet must be either a Titan who shakes to the very foundations mountains of evil, or else a worm crawling in the dust. There is nothing between, except clowns to amuse fools."

The Literature of the Seventies. During this decade literature was in the hands of a number of writers who have been called the "Narodnichestvo," or the Populists (for "narod" means the people or the masses). In the most important dogma of the Populists we return to the basic idea of the Slavophile movement that Russian socialism should be agricultural. In many others of their ideas the "Narodnichestvo" hark back to the theories of the Thirties and of the Forties. In their writings we hear much of the public good; the People are again idealized; and an effort is made toward simplification in all things and toward a vigorous re-assertion of the absolute truths of life and morality. As a matter of fact, it may be said that the chief concern of the writers of the day is ethical and religious.

The Great Writers. In the whole of this rapid survey of the chief aspects of nineteenth century Russian literature, the attempt has been to determine the underlying principles, to set forth the basic ideas as found in social, political, and ethical theories. The purpose has not been merely to treat

the literature as such. This is not the place to enter upon an extended review of the great writers of Russia in order to note the influence which the theories and doctrines we have summarized had upon them. But a few words on several of the most important writers will not be out of place. And first, **Turgeneff.** This great novelist has depicted for us a large number of Russian intellectuals, and has presented their ideas with an artistic insight and a fullness of philosophic and humanitarian understanding which are not easily surpassed. His studies of the Russian character, and especially of the will-less Hamlet type, "sicklied o'er with the pale cast of thought," are masterly portrayals. Turgeneff was an ardent Westernizer, a great, free spirit who had rid himself of those things that narrow and confine the mind of man. Another writer who must be mentioned here is **Gogol,** who served primarily to introduce the social element into Russian literature. He was a realist, and his realism is characterized by a truly Russian quality; it is forever subservient to an idealistic aim. With Gogol, humor is not intended as an end in itself; his attempt is to arouse corrective laughter, social laughter in its higher sense. **Dostoevsky** is concerned with religious questions. He gives us a picture of the sufferings of non-belief, of the desire for faith, and of the impossibility of believing. Dostoevsky watched the uprising and assertion of the power of individuality, and he was at the same time drawn to it and terrified by it. He was like Milton, who rejected Satan, and yet was unaccountably attracted to the arch-rebel whose spirit meant diabolonian revolt. In the dread consciousness of the evil in this denial of faith and humility, Dostoevsky called upon man to withdraw into himself, to develop spiritual power, to attain inner mastery. Tolstoy carries still further Dostoevsky's idea "Look within thy soul." His book, 'Confession,' is the "Everlasting Nay" of Russian literature. In it he sounds the depths of despair, and the thought of death as a release comes to him. But later, the road to

salvation offers itself; he hears the cry, "Back to the People" and the great moralist calls upon us to abandon culture as a lie and a deception, and to renounce violence and all other things that breed corruption. But his greatest renunciation came when he abandoned art or wished to reduce it to the position of a handmaid to ethics and religion, and to place it at the service of the masses. Here was a social conscience that bade fair to slay in its youth the growing consciousness of individuality.

The Literature of the Eighties. The last of the Seventies saw the end of the Golden Age of Russian literature. The decline, if it may be so called, came with the political reaction that followed the assassination of Alexander II., a little more than a month after the death of Dostoevsky. Many an intellectual of the time saw the significance, for literature, of this event, and one of them, Katkov, a noted publicist, expressed the situation allegorically when he said, "Gentlemen, rise, the Government is coming back." And indeed, in the years that followed, such was the severity of the Government that attention was turned from literature to purely political and social questions. Of course, the new teaching and example of Tolstoy may have helped to bring on the decline. 'Anna Karenina,' issued in 1876–1877, was for many years the last of his artistic works. His new views of art, which were practically tantamount to a negation of the artistic consciousness, helped to discourage for a time the renewal of literary labors.

Consequently, with the exhaustion that comes after several years of intense literary effort, and the absorption of the nation's energies in the political struggle, the outlook for literature at the beginning of the Eighties was bleak indeed. The time is one of gray, unrelieved hopelessness, and seems like a great fallow field, strewn with dead hopes. The trust in the people had proved a dream and a failure, and the intellectuals took refuge from somber reality in empty ideas tinged with the Buddhistic doctrine of Nirvana. The great

writer of this age and the one who best reflects the melancholy spirit of the time is Chekhov. His works form, as a Russian critic says, "one great poem,—the poem of rainy weather." To Chekhov it seemed vain to try to solve the riddle of life. He is an inconclusive, who presents, with wondrous artistic reverence and finesse, the bare facts of life — but if you wish to have conclusions, you must draw them for yourself.

Latest Phases. On the latest phases of Russian literature a few words will have to suffice. The great problems that underlie the literature of Russia to-day are those of Freedom and Necessity. Before the successful fulfilment of revolutionary strivings in the recent establishment of democratic rule, man strove for liberty and for the liberation of all his powers. Many thinkers and writers of the time swear allegiance to the doctrine of economic determinism, and are visibly influenced by Marxian socialism, on the one hand, and by Nietzschean individualism on the other. It is perhaps the last of these views that the moderns emphasize, in the spirit that is so well expressed in the words of Gorky, — "The whole of a man's life may be consumed in the doing of one deed, but that deed must be beautiful, splendid, free." Gorky sees life as a bitter struggle between the fit and the unfit, and between the classes of society. Andreyev, with his facile pessimism, presents it allegorically as a candle that burns fitfully and is soon extinguished. For him, life is a ceaseless conflict between the forces that make for good, and those that are evil. To Kuprin, the world appears a sad, distorted, but never zestless actuality of the perfect ideal for which man strives.

The spirits and hopes of the Russian "intelligentsia" rose high with the promulgation of the Constitutional Manifesto of 1905. It seemed to them that the fulfilment of all their best wishes was in sight. But dark despair followed the first elation when the bureaucracy resumed its stifling grip on the life of the nation, and the forces of

reaction came back, unchastened and relentless. As a result there followed in literature a period of despair, when writers seemed to take a strange delight in the discussion of fleshly things. A relish for the pornographic and a loss of the sense of measure and balance, never strongly developed in the Russian intellectual, distinguish the works of the time. It is said that the Government was not averse to this politically harmless form of solace for blighted hopes. At any rate, it lifted the moral bans of the censorship. For the non-Russian reader, Artsybashev and Sologub best exemplify these traits of gloomy naturalism, but it would be unfair to deny that these men possess fine artistic qualities or to hold that they are innocent of all moral intention.

As may be expected of a people so receptive as the Russians, all the modern literary currents are found in the stream of contemporary Russian literature; futurism, mysticism, symbolism, acmeism, impressionism. The writers who respond to these new tendencies, which some critics desire to stigmatize as decadent, have no fixed body of doctrine. Their viewpoint, however, is the reverse of the one so long accepted without question in Russia; they insist that art should be the expression of beauty, and that it need not concern itself with morality. They claim that its chief function is its appeal to the imagination.

What changes the war will bring to Russian literature, how its spirit will be transformed by the attainment of national freedom, it is too early to predict. Every indication points to the coming of a wholesome realism and of a saner, more buoyant idealism. But Dostoevsky expressed for all time the spirit of Russian literature when he adopted as the motto for his 'Brothers Karamazov' the words, "Except a corn of wheat fall into the ground and die, it abideth alone; but if it die, it bringeth forth much fruit."

CHRONOLOGY OF RUSSIAN HISTORY

DATES	EVENTS
9th century	The Norsemen founded Novgorod. They are called the «Rus» by the Slavs; hence «Russland.»
10th–11th centuries	The Norse conquer the surrounding territory, and establish themselves at Kiev.
1054–1224	After the death of Yaroslav the Great, the kingdom founded by the Norse breaks up and the period of Independent Principalities begins.
1238–1462	The Mongol, or Tartar Dominion.
1380	Dmitri Donskoi formed a coalition of Russian princes to overthrow the Tartar yoke.
1462–1505	Ivan III. begins the work of conquering the surrounding states, which continued throughout the next three centuries.
1503	Part of Poland and Lithunia conquered.
1505–1533	Reign of Basil III. Last of the independent principalities annexed.
1533–1584	Ivan IV., the Terrible: a reign of despotic cruelty. The Tartar states of Kazan and Astrakhan conquered.
1584–1598	Theodore I. (Feodor), a weak king. The boyars or noblemen become turbulent, but are kept in check by Feodor's brother-in-law, Boris Godunov.
1598	Boris elected successor of Feodor.
1603	Dmitri, an impostor, claims the throne as Feodor's younger brother.
1605	Dmitri becomes Tsar.
1605–1613	The Troublous Times. Dmitri assassinated (1606), Shuishki, the leader against him, made Tsar. A second Dmitri appears and is proclaimed Tsar. International dissensions and popular uprisings.
1613–1645	In a Grand General Assembly Michael Romanov is elected Tsar. The first of the Romanov dynasty.
1645–1676	Reign of Alexis. Further conquests, and annexation of The Ukraine.
1689–1725	Reign of Peter the Great. The Westernization of Russia.
1711	Peter leaves Moscow, and builds a new capital, St. Petersburg.

CHRONOLOGY OF RUSSIAN HISTORY—*Continued*

DATES	EVENTS
1725–1762	A number of weak, indolent Tsars. The male line becomes extinct.
1762–1796	Catherine II. makes Russia one of the great powers and encourages ideas and civilization.
1795	The final partition of Poland among Prussia, Austria, and Russia.
1796–1801	Reign of Tsar Paul.
1801–1825	Reign of Alexander I. At first a time of liberal reforms.
1812	Napoleon's invasion, and retreat from Moscow.
1815	The Holy Alliance (Russia, Austria, Prussia) formed ostensibly to promote love, righteousness, and peace, but really to suppress the tendencies toward civil liberty. Alexander I. becomes reactionary in his policies under the influence of Metternich.
1825	Death of Alexander I. A short interregnum. In December, a mutiny in Petrograd is quelled and the leaders (later called the Decembrists) are punished.
1825–1855	Reign of Nicholas I. A period of political reaction. Wars with Turkey. The Crimean War, in which Tolstoy fought.
1855	Capture of Sevastopol.
1855–1881	Reign of Alexander II. The first ten years, a period of great reforms.
1861	The Liberation of the Serfs.
1864	The Zemstvos established.
1877–1878	The Russo-Turkish War. Growth of revolutionary sentiment and propaganda. Secret societies. Nihilism. Terrorism.
1881	Assassination of Alexander II.
1881–1894	Reign of Alexander III. A time of reaction. Restrictions everywhere. The bureaucracy all-powerful. Alliance with France.
1894–1917	Reign of Nicholas II.
1904	The Russo-Japanese War. Growth of the revolutionary movement. Labor strikes.
1905 (Oct.)	The Constitutional Manifesto. The Octobrist Party derives its name from the date of this event.
1906 (May)	The First Duma, with radicals in majority, dissolved.

CHRONOLOGY OF RUSSIAN HISTORY—*Continued*

DATES	EVENTS
1907 (March)	The Second Duma, similarly constituted, dissolved.
1907 (Nov.)	The Third Duma: some reforms.
1912	The Fourth Duma.
1914 (Aug.)	The European War begins.
1917 (March)	The Russian Revolution. Tsar Nicholas dethroned and a Provisional Government established.

READING RECOMMENDED

AUTHORS	REFERENCES
Pushkin	20: 11904–11924
Gogol	11: 6455–6474
Goncharof	11: 6533–6548
Turgeneff	25: 15057–15130
Dostoevsky	8: 4779–4805
Tolstoy	25: 14985–15030
Chekhov	6: 3600a–3600 o
Gorky	11: 6564a–6564t
Andreyef	1: 526–539
Russian Lyric Poetry	21: 12583–12608
The Realistic School	21: 12608a–12608h
Mickiewicz	16: 9995–10006
Sienkiewicz	22: 13399–13438

RUSSIAN LITERATURE IN ENGLISH TRANSLATION

AUTHORS	WORKS	EDITIONS
Pushkin	(Tale of the Armament of Igor)	Lond., 1915
	(Boris Godunov)	N. Y., 1907
	(Eugene Oneguine)	N. Y., 1881
	(Prose Tales)	Lond., 1894 and 1914
	(The Captain's Daughter)	Lond., 1859

RUSSIAN LITERATURE IN ENGLISH TRANSLATION—*Cont'd*

AUTHORS	WORKS	EDITIONS
Lermontov	‹Poems› (translated by E. L. Voynich)	Lond., 1911
	‹The Demon›	Lond., 1884
	‹The Circassian Boy›	Lond., 1911
	‹The Ballad of Ivan›	Lond., 1911
	‹A Hero of Our Time›	N. Y., 1915
	‹Heart of a Russian›	Lond., 1912
Gogol	‹The Inspector-General› (Revizor)	N. Y., 1916
	‹Dead Souls›	N. Y., 1915
	‹Taras Bulba›	N. Y., 1915
	‹Cossack Tales›	Lond., 1860
	‹St. John's Eve and Other Tales›	N. Y., 1886
	‹The Mantle and Other Stories›	N. Y., 1916
Shevchenko	‹Translations from Shevchenko and Lermontov›	Lond., 1911
Griboyedov	‹The Misfortunes of Being Clever›	Lond., 1914
Ostrovsky	‹The Storm›	Lond., 1899, Bost., 1907, Chicago, 1911
Aksakov	‹Years of Childhood›	N. Y., 1916
	‹A Russian Gentleman›	N. Y., 1917
Turgeneff	‹Novels and Stories› (translated by I. F. Hapgood)	N. Y., 1903–1904 16 v.
	‹Novels› (translated by Constance Garnett)	N. Y., 1906 15 v.
	‹Fathers and Children›	
	‹Rudin›	
	‹A Nobleman's Nest› (Liza)	
	‹On the Eve›	
	‹Virgin Soil›	
	‹Smoke›	

RUSSIAN LITERATURE IN ENGLISH TRANSLATION—*Cont'd*

AUTHORS	WORKS	EDITIONS
Tolstoy	‹Complete Works› (translated by L. and A. Maude)	N. Y. 26 v.
	‹Complete Works› (translated by Leo Wiener)	N. Y., 14 or 24 v.
	‹Novels and Other Works› (translated by N. H. Dole, etc.)	N. Y. 24 v.
	‹War and Peace›	
	‹Anna Karenina›	
	‹Kreutzer Sonata›	
	‹Childhood, Boyhood, Youth›	
	‹Resurrection›	
	‹Master and Man›	
	‹Confession›	
	‹What is Art?›	
	‹Plays and Letters›	Lond., 1911
	‹Plays›	N. Y., 1914
	‹The Journal›	N. Y., 1917
Dostoevsky	‹Novels› (translated by Constance Garnett)	N. Y., 8 v. (In course of publication)
	‹Crime and Punishment›	
	‹Brothers Karamazov›	
	‹The House of the Dead›	
	‹The Insulted and Injured›	
	‹The Idiot›	
	‹Possessed›	
	‹A Raw Youth›	
	‹The Eternal Husband›	
	‹Poor Folk›	N. Y., 1914, 1917
	‹The Journal of an Author›	Bost., 1916
	‹Letters from the Underworld›	N. Y., 1915
	‹Letters of Dostoevsky to His Family and Friends›	Lond., 1914

RUSSIAN LITERATURE IN ENGLISH TRANSLATION—*Cont'd*

AUTHORS	WORKS	EDITIONS
Garshin	‹Red Flower›	Phil., 1911
	‹Stories›	Lond., 1893
	‹The Signal and Other Stories›	N. Y., 1915
Nekrasov	‹Who Can be Happy and Free in Russia?›	N. Y., 1917
Nemirovitch-Dantchenko	‹Personal Reminiscences of General Skobelev›	Lond.
	‹Without a Diploma, and the Whirlwind›	Bost., 1915
	‹The Princes of the Stock Exchange›	Lond., n. d.
Veressayev	‹Memoirs of a Physician›	N. Y., 1916
	‹In the War›	N. Y., 1917
Chernuishevsky	‹What is to be Done?›	N. Y., 1909
Merezhkovsky	‹Death of the Gods›	N. Y., 1901
	‹Peter and Alexis›	N. Y., 1906
	‹Romance of Leonardo da Vinci›	N. Y., 1902
Apukhtin	‹From Death to Life›	N. Y., 1917
Stepniak	‹The New Convert›	Bost., 1917
	‹Career of a Nihilist›	
Herzen	‹My Exile in Siberia›	Lond., 1855
Potapenko	‹A Russian Priest›	N. Y., 1916
Kropotkin	‹Memoirs of a Revolutionist›	N. Y., 1899
Goncharof	‹A Common Story›	Lond., 1894
	‹Oblomov›	N. Y., 1915
	‹The Precipice›	N. Y., 1915

RUSSIAN LITERATURE IN ENGLISH TRANSLATION—*Cont'd*

AUTHORS	WORKS	EDITIONS
Korolenko	‹The Blind Musician›	Lond., Bost., 1890
	‹Makar's Dream›	N. Y., 1916
	‹The Vagrant and Other Tales›	N. Y., 1887
	‹The Saghalien Convict›	Lond., 1892
Kuprin	‹The Duel›	N. Y., 1916
	‹A Slav Soul and Other Stories›	N. Y., 1916
	‹The River of Life and Other Stories›	N. Y., 1916
	‹The Bracelet of Garnets and Other Stories›	N. Y., 1917
Schedrin (Saltykov)	‹The Gollovlev Family›	Lond., n. d.
Sologub	‹The Old House and Other Tales›	N. Y., 1916
	‹The Little Demon›	N. Y., 1916
	‹The Sweet-Scented Name›	1915
	‹The Created Legend›	N. Y., 1917
	‹The Triumph of Death›	Chic., 1916
Artsybashev	‹The Breaking Point›	N. Y., 1915
	‹The Millionaire›	N. Y., 1915
	‹Sanine›	N. Y., 1915
	‹War›	N. Y., 1916
	‹Tales of the Revolution›	N. Y., 1917
L. F. Dostoyevskaya	‹The Emigrant›	N. Y., 1916
Kryshanovskaya	‹Torch-Bearers of Bohemia›	N. Y., 1917
Ilya Tolstoy	‹Visions›	N. Y., 1917
Chekhov	‹Plays›	N. Y., 1912, 1916 2v.
	‹The Tales of Chekhov›	N. Y. 8 v. (In course of publication)

RUSSIAN LITERATURE IN ENGLISH TRANSLATION—*Cont'd*

AUTHORS	WORKS	EDITIONS
Chekhov—*Cont'd*	(The Darling and Other Stories)	
	(The Duel and Other Stories)	
	(The Lady with the Dog and Other Stories)	
	(The Party and Other Stories)	
	(Stories of Russian Life)	N. Y., 1914
	(Russian Silhouettes)	N. Y., 1915
	(The Black Monk and Other Stories)	N. Y., 1915
	(The Kiss and Other Stories)	N. Y., 1915
	(Steppe and Other Stories)	N. Y., 1915
	(The Bet and Other Tales)	Bost., 1916
	(The House with the Mezzanine and Other Stories)	N. Y., 1917
Gorky	(Orloff and his Wife)	N. Y., 1902
	(Twenty-six Men and a Girl)	N. Y., 1916
	(The Individualists)	Lond., 1906
	(Creatures that Once Were Men)	N. Y., 1906
	(Foma Gordeyev)	N. Y., 1901
	(Submerged)	Bost., 1915
	(The Lower Depths)	Lond., 1912
	(Mother)	N. Y., 1907
	(A Confession)	N. Y., 1916
	(The Spy)	N. Y., 1908
	(My Childhood)	N. Y., 1915
	(Tales from Gorky)	N. Y., 1902
	(Chelkash and Other Stories)	N. Y., 1915
	(Tales of Two Countries)	N. Y., 1914
	(The Outcasts and Other Stories)	Lond., 1905
	(Three of Them)	Lond., 1910
	(In the World)	N. Y., 1917

RUSSIAN LITERATURE IN ENGLISH TRANSLATION—*Cont'd*

AUTHORS	WORKS	EDITIONS
Andreyef	(Savva; Life of Man)	N. Y., 1914
	(Plays)	N. Y., 1915
	(Anathema)	N. Y., 1910
	(The Pretty Sabine Woman)	Chicago, 1914
	(Sorrows of Belgium)	N. Y., 1915
	(Life of Man)	N. Y., 1915
	(Love of One's Neighbor)	N. Y., 1914
	(The Seven Who were Hanged)	N. Y., 1909
	(Silence and Other Stories)	Lond., 1910
	(The Little Angel and Other Stories)	N. Y., 1915
	(The Crushed Flower and Other Stories)	N. Y., 1916
	(The Red Laugh)	N. Y., 1915
	(The Diary of a Little Man in Great Times)	N. Y., 1917
Shestov	(Penultimate Words)	Bost., 1917

ENGLISH LITERATURE

BY GERHARD R. LOMER

INTRODUCTION

ENGLISH literature is the record of the growth of a few petty tribes into an empire and the spread of a language from the corner of one island over both hemispheres. For thirteen centuries this literature has been continuous,—interrupted at times, and now and again dominated by foreign influences, but, in spite of vicissitudes and recessions, presenting a long and integral evolution. Even if this literature were inferior in quality or frugal of masterpieces, it would still deserve the study of all interested in the development of a great people. But English literature has attracted the greatest minds to its service; it has been the one fine art in which Englishmen have excelled; and it carries in its volumes the ideas which have stirred the nation most profoundly and which have contributed most largely to the national character. For the student of the growth of civilization, of the changes in manners, morals, and ideals, as well as for the lover of beauty, English literature opens a long highway with wide horizons and many a noble view.

To all English-speaking readers, this literature has a special interest, which is scarcely less important for a resident of Australia, Canada, or the United States, than for a resident of the British Isles. However individual and independent the literature of any English-speaking nation may become, it must always trace its ancestry back to the

mother literature, and it must continue to be influenced enormously by the later developments of that literature. The American must study English literature in order to understand the literature, and indeed the thought, taste, institutions, and habits of his own country. There are many ties that bind America to Europe, and especially to England —the ties of race, of business, of religion, of law, of forms of government. But no bond of union is more fundamental than the common language, and no bond has a firmer hold on the imaginations of both peoples than their common literature.

Americans may indeed share in the pride that Englishmen take in the extraordinary value and richness of this great tradition. No other national literature reaches greater heights of genius or covers a wider range of thought and emotion, or reveals a more varied humanity. Apart from its value as a record of political, social, and intellectual progress, it must appeal to every reader with the unfailing interest of human personality. There, great men of all ages have expressed themselves. In its pages are written the minds and hearts of the men who centuries after their deaths are still our leaders and masters. As in legislature, or war, or scientific discovery and invention, so here we have the archives of one great form of human activity. And in no other form of activity have Englishmen expressed themselves more individually or more potently.

In reading English literature, the student will meet with unexpected reward, for he will find English literature the gateway to the whole field of European writing. No literature lives by itself or to itself. What has been called "comparative" literature has taught us to take a view wider than the merely national, has shown us the essential interrelation of all European literature, has given us a view even wider than the continental, and has made us realize the fundamental unity, the common humanity, behind all the impulses to, and the forms of, literature.

From Chaucer's day down to the present, the roots of continental literature have come to the surface in England and have blossomed there. To know English literature is to know the literature of France, of Italy, and of Germany, at least. To know English literature is, therefore, a liberal education.

But though England's literature is thus closely related to that of continental countries, it has a strong and distinct individuality of its own. Not less than the virtuosity of Italy, nor the wit and polish of France, do the characteristics of England show themselves in her writing: sobriety of tone, and seriousness of purpose in prose, keenness of satire, genius of dramatic representation, lyric songs as of lark or nightingale, and a whole nation taking itself too seriously or too lightly in the manifold pages of its fiction.

READING RECOMMENDED

AUTHORS	TITLES	REFERENCES
A. J. Balfour	The Pleasure of Reading	2: 1289–1304
Frederic Harrison	The Use and Selection of Books	12: 6975–6984
Augustine Birrell	The Office of Literature	3: 1908–1920
E. L. Godkin	The Duty of Criticism in a Democracy	11: 6373–6384
Arthur Schopenhauer	On Books and Reading	21: 12944–45
" "	On Criticism	21: 12946–50
" "	On Authorship	21: 12950–53
Matthew Arnold	Intelligence and Genius	2: 855–58
" "	Sweetness and Light	2: 859–64
Walter Bagehot	Causes of the Sterility of Literature	2: 1213–14
" "	On Early Reading	2: 1215–18
Georg Brandes	The Historical Movement in Modern Literature	4: 2306–2310
Edward Dowden	The Interpretation of Literature	8: 4812–4814
T. H. Green	The Scope of the Novelist	11: 6685–6690
Mme. de Staël	Preliminary Discourse to the Treatise on Literature	23: 13828

READING RECOMMENDED—*Continued*

AUTHORS	TITLES	REFERENCES
Charles Sumner	Spirit of Classical and of Modern Literature	23: 14233–34
Melchior de Vogüé	Realistic Literature	25: 15445–48
Voltaire	On Reading	25: 15471–72

For general introductions to the study of literature the reader is referred to:

R. G. Moulton: (The Modern Study of Literature,) Chic., 1915; Arlo Bates: (Talks on the Study of Literature,) Bost., 1905; Laurie Magnus': (How to Read English Literature,) Lond., 1906; and W. H. Hudson: (An Introduction to the Study of Literature,) Bost., 1910.

I. EARLY ENGLISH LITERATURE

ANGLO-SAXON HEATHEN LITERATURE

The Anglo-Saxons, as they were first called in King Alfred's reign to distinguish them from the continental Saxons, were a fairly homogeneous people belonging to a group of northern continental tribes. The Angles took their name from the Anglo-Saxon word "angul" or "ongul," a hook, and were so called either because they were a tribe of fishermen or because they lived on a hook-shaped shore; and the Saxons are so called from the "seax" or "sax," a short sword, the favorite weapon of this warlike tribe.

In their beliefs and in their lives these ancestors of the modern English were frankly and strenuously pagan. Their religion was largely anthropomorphic; their gods were originally personifications of the powers of nature, and looked upon the warriors in battle, and rewarded them for bravery. The names of the days of the week preserve for us some of these ancient gods. Woden, the giver of victory, remains in Wednesday; Tiw, originally the war-god,

SONG OF BEOWULF.

The "Song of Beowulf" is the name of a poem of epic character, which relates the heroic deeds of Beowulf, Prince of the Gaetas, especially his struggle with the Grendel, a grizzly monster of the fens and moors, as well as with his mother, both of whom he overcame, and a long line after with a dragon, which victory cost him his life.

The only manuscript in existence is an incorrectly written parchment codex now in the British Museum, which once belonged to Robert Cotton and was much damaged in the burning of the Cottonean library in 1731. The poem consists of 6356 short alliterative verses, and is the oldest large poem in any Teutonic tongue. With some few exceptions its language is pure literary Anglo-Saxon of Sussex and the poem must be referred to a very early stage of Anglo-Saxon culture, when Christianity, although introduced, had not yet suppressed the fierce joy in fighting, in song and feasting and sea-faring, so characteristic of the old Norse heathendom. In its present form it is probably a product of the eighth century, but it is a re-writing of stories that belonged to the fifth century.

þaþ ð gode punnon lange pi-
nim. ðæs lean for geald.

.ii.

þat ða neosian syþðan niht becom
hean huses huhit hrung dene æfter
or þege gebun hæfdon. Fand þa ðær
n ne æþelinga gedriht spefan æfter
mble sorge ne cuðon ponsceaft pera
ht un hælo grim ⁊ græðig gearo sona
pæs reoc ⁊ reþe ⁊ on ræste genam þritig
egna þanon eft gepat huðe hremig
to ham faran mid þære pæl fylle pica
neosan. ðapæs onuhtan mid ærdæge
grendles guð cræft gumum undyrne
þa pæs æfter piste pop up ahafen micel
morgen speg mære þeoden æþeling ærgod
un bliðe sæt þolode ðryð spyð þegn sorge
dreah syð þan hie þæs laðan last scea
pedon pergan gastes pæs þ ge pin to
strang lað ⁊ longsum næs hit lengra

in Tuesday; Thor, god of thunder, in Thursday; and Fricge or Frigga, wife of Woden, gave her name to Friday. There was also the dread goddess Wyrd, or Fate, who presided over the destinies of men, "cruel and grim in hate," as she is described in Beowulf. After brave death in battle, the hero was welcomed in "Walheall" or Valhalla. The wilder regions of the earth were peopled by elves and giants; fire-dragons made a terror of the wilderness and devastated the habitations of men; and Nicors and sea-monsters haunted the fens and inhospitable shores.

It was across the stormy North Sea that these men had come, about the year 449, to the eastern coasts of a land that the Celts had held after the withdrawal of the Roman legions in 410. These "barbarians," as their southern neighbors called them, were of a roving spirit and restless. They pressed the outlying regions of the Roman Empire to the south, and they migrated westward to the British Isles. From Jutland came the Jutes, who settled chiefly in Kent; from Holstein came the Angles, who occupied the region north of the Thames (Norfolk and Suffolk); and from Schleswig, the Saxons, who settled the district around the Thames (Essex and Sussex), whence they gradually pushed westward (Wessex).

Upon the language and life of Celtic England the Romans had left little impress. By the sixth century the Anglo-Saxons formed the main stock of the population, and supplied the language, social and ecclesiastical organization, laws, and literature which are the foundation of the later development of the English nation.

But this whole period is one of successive invasion and conquest. As the Anglo-Saxons had invaded the land of the Celts and had made it their own, so they in turn were subjected for centuries to incursions by sea-rovers from Denmark, the land of the Danes. It was in 787 that these invaders first landed on the English coasts and began a long series of devastating attacks. The land was harried

and tribute was levied. By 850 practically all England was in their power except Wessex, where King Alfred (*b* 849) ruled the land (871–901) and kept alive learning and religion. But after him Canute the Dane ruled (1016–1035), to give place to the last of the Saxon kings, Harold, who died in the battle of Hastings (1066) before the force of a new invader, William the Conqueror. With the advent of the Normans the old order changes, and a new, powerful, and centralized régime begins.

During these unsettled centuries of English history, English literature has a precarious existence. We must go back to the fifth century to pick up the thread where we left it. As we might expect, we find much of Fate and fighting, of monsters, and of struggle, of heroic combat, in the literature as well as in the life of these old Anglo-Saxons. Their bravest men spent their lives battling with the phalanxes of the relentless North Sea or winning heroic honors against a foe as determined and as valiant as themselves. 'Beowulf' glories in struggle against great odds and does for old England what the 'Iliad' does for ancient Greece. 'The Battle of Maldon' and 'The Battle of Brunanburh' are also good examples of the strenuous sword play that was the zest of life to those men of heroic mold. For the ideal of Hero was ever before them. To be strong and brave of heart, and to do well in the sight of the people so that their brave deeds might be sung by scop and gleeman in the great hall, where the huge fire leaped and the mead flowed after the battle, was the ideal in the minds of all the Anglo-Saxon youth. Two other things they cherished, perhaps not less dearly: first, their homes and wives, for hearth to them was home; and second their deep-seated belief in Wyrd or Fate, and in their stern northern gods, and in the honor of a brave man. This was a heroic age, and the hero is not only the ideal of the young, but the type of the mature warrior. Beowulf himself is the best representative we have of the warrior, feared by his foes, and beloved of his

own men, his "fond loving vassals," for, as the unknown poet says,

"'Tis meet one praise his liege lord in words and love him in spirit."

Loyalty to a leader is an outstanding characteristic of Anglo-Saxon life. In poetry it gives us Beowulf; in history, such names as Hengist and Horsa, Ella, Cedric, Arthur, Ida of Anglia, and Ethelbert of Kent. The warrior gave his strong arm and his "war-blade" in the service of his liege-lord, and in return received meat and drink, and gifts of treasure of wrought gold, and a blazing hearth in the great hall. Loyalty and bravery unto death are the ideals of these warriors of old, and these phases of their life we find in their poetry running like a golden thread.

That the Anglo-Saxons were foes to be reckoned with and marauders of unquestioned valor is a fact attested to as early as the fifth century by Sidonius Apollinaris, a Roman patrician, senator, and bishop (*c* 430–482). "When you see their rowers," he writes to a friend, "you may make up your mind that every one of them is an arch pirate, with such wonderful equanimity do all of them at once command, obey, teach, and learn their business of brigandage. . . . To these men a shipwreck is a school of seamanship rather than a matter of dread. They know the dangers of the deep like men who are every day in contact with them. For since a storm throws off their guard those whom they wish to attack, while it hinders their own coming onset from being seen from afar, they gladly risk themselves in the midst of wrecks and sea-beaten rocks in the hope of making profit out of the very tempest."

If we studied history alone, we might come to think that the Anglo-Saxon people were only a nation of fighters and of sea-rovers. When we study their literature, however, we find that they were also great tellers of tales and singers of rather sad songs; that, even as they conquered the sea

with their "foamy-necked floaters," so they themselves were compelled to acknowledge its mystery and its power. The Anglo-Saxon had a hard and continuous struggle with enemies who were constantly pushing him westward, and with a rigorous climate and a hostile sea. The uncertainty of life, the weariness of much wandering, and the perils of the deep are all reflected in his writings. There is the yearning uneasiness for action felt by all who know and love the sea in spite of its cruelty; there is the melancholy of those who are too well acquainted with the limitations of man in the face of nature. These echoes we hear with no uncertainty. When he sings, there is "the still sad music of humanity" in his lyric poetry. 'Widsith,' 'The Wanderer,' 'Deor's Lament,' 'The Seafarer,' 'The Fortunes of Men,' all show the Anglo-Saxon mind in a reflective, controlled, and moral mood, chastened by strenuous experience and by the rude turmoil of life.

READING RECOMMENDED

The student should first read the careful introduction to 〈Anglo-Saxon Literature,〉 by Robert Sharp (1: 543–552), noting particularly the characteristics of Anglo-Saxon verse and the use of parallel and metaphorical phrases. He should then read the selections listed below, first of all merely for the enjoyment they will give him as literature; secondly, for the light they throw upon Anglo-Saxon life and thought; and thirdly, for the literary characteristics of style which they manifest.

TITLES	REFERENCES
Beowulf	1: 558–561
The Fight at Maldon	1: 570–571
The Wanderer	1: 563–565
Deor's Lament	1: 561–562
The Seafarer	1: 565–567
The Fortunes of Men	1: 567–568

ANGLO-SAXON CHRISTIAN LITERATURE

Whatever infiltration there had been of Christianity into Britain in Roman times had now become tenuous and had practically disappeared. It remained for Rome to enter the islands of the north a second time, no longer now under the standards of the Roman legions, but under the sign of the cross. By two distinct routes this invasion of Christian missionaries made its way into England. In the south, Augustine and a band of Roman monks landed in 597, and, with headquarters at Canterbury, where the old Anglo-Saxon Church of St. Martin still stands, they carried their creed throughout the southern and central parts of the land. Previous to this, however, in the north, Irish monks, led by Aidan, had come from Iona and converted the rude north Anglians to a Celtic form of Christianity. Their most famous centres were Whitby and Jarrow. It was not until 664 that the Synod of Whitby assured the unity of the Christian Church in England by submitting to Roman control. The introduction of Christianity into England had an important influence upon the literature as well as upon the life of the people. One must not forget that it provided in the first place an ever-growing band of men who could read and write, and who had the ability, the leisure, and the desire to record the stories of old that the scop had improvised or the gleeman had recited. As these stories were written down, a small tincture of Christian ideas and beliefs was, perhaps not unnaturally, infused into the heathen mass, so that we find here and there touches of literary color and flavor which we can distinctly trace to the Church. It was an easy transformation of the heathen Valhalla into the Christian heaven, and of gifts of earthly gold into the reward of a heavenly crown. The sadness and stern striving of the old Anglo-Saxon heathen world accorded well with the new seriousness of the Christian soul intent on a peace beyond the struggle and the turmoil

of the earthly life: Christianity, then, found in England a fertile soil in which to grow.

But there is also another side to this new influence. The monks brought Anglo-Saxon civilization into contact with an older and richer culture, and this contact with Rome on its more spiritual side had a very stimulating effect upon English literature. The Church provided, at the same time, that sheltered leisure which has so often been a condition of literary composition. Four great names stand out, hazy in the far-distant historical perspective, yet landmarks in this pre-Chaucerian region: Cædmon and Cynewulf in poetry; and Bede and Alfred in prose.

In Northumbria in the seventh century there is the so-called Cædmonian cycle of 'Paraphrases' (Genesis, Exodus, and Daniel) probably of composite authorship, though attributed by Bede to Cædmon (*d* 680), an uneducated monk of Whitby who late in life discovered his gift of spiritual song. He was possibly also the author of 'Christ and Satan.' Cynewulf (eighth century), endowed with the love of nature and the dramatic power of a true poet, wrote four poems: 'Christ,' 'Elene,' 'Juliana,' and 'The Fates of the Apostles.' To this period, but of unsettled authorship, belong 'The Dream of the Rood' and 'Andreas,' both based on biblical stories; 'Judith,' a fragment based on the Apocrypha; and 'The Phœnix,' noteworthy for its ideal tropical scenery and its love of nature, and significant as a first conscious effort at literary art.

As is usually the case in the development of literature, prose comes relatively later than poetry among the Anglo-Saxons or the English. It must not be forgotten that this was a great period of missionary effort, of teaching the people, of monastic life. It is a time when much prose which does not concern us was written by the monks, notably by Gildas and by Nennius. Of all of these Bede (673–735) stands out as the first great teacher, Alcuin, (? 735–804) as the great writer, and King Alfred (849–901)

as the great king, friend of learning, and protector of the people. Of Bede's many Latin works, his 'Ecclesiastical History of the English People' is the most important, and King Alfred, who is responsible for the translation of this 'History,' put also into English Gregory's 'Pastoral Care,' Boëtius's 'Consolation of Philosophy,' and an epitome of universal history by Orosius. Alfred is also to be credited with revising the English legal code and with systematizing the old Anglo-Saxon 'Chronicle,' which now covers the years 60 B.C.–1154 A.D. and which is really the first English history in the vernacular. The only writer of any note after Alfred was Ælfric (tenth century) who wrote a series of 'Homilies' and 'Lives of the Saints.'

Most of this prose writing is simple, direct, earnest, vivid, and impressive. It has not yet become an art-medium, not an instrument for anything but utilitarian and ecclesiastical purposes. Its chief interest lies in the historical information which it gives us. The reader should contrast it with the English prose of Macaulay, Ruskin, Carlyle, and Stevenson.

READING RECOMMENDED

READINGS	REFERENCES
Anglo-Saxon Literature	1 : 552–557
Judith	1 : 569–570
Cædmon	1 : 572
Alcuin	1 : 296–303
Bede	1 : 572
King Alfred	1 : 389–398
Boëtius	4 : 2133–2140
Anglo-Saxon Chronicle	1 : 573

The student who wishes further critical or historical information on this period should consult: Stopford Brooke's (English Literature from the Beginning to the Norman Conquest,) F. B. Gummere's (The Oldest English Epic.) For an imaginative treatment of the end of the Anglo-Saxon period in fiction, he may read Charles Kingsley's (Hereward the Wake.) A good biography of Alfred is C. Plummer's (Life and Times of Alfred the Great.)

For a general history of English Literature, the reader may consult Saintsbury's ‹History of English Literature,› which is the fullest and most recent account in one volume; Garnett and Gosse's ‹English Literature: an Illustrated Record,› which is a larger and more popular treatment; and ‹The Cambridge History of English Literature› which has the authority of the most recent scholarship. For additional fiction dealing with the different periods, the reader should consult E. A. Baker's ‹Guide to Historical Fiction.›

CHRONOLOGICAL TABLE OF ANGLO-SAXON PERIOD

DATES	HISTORY	DATES	LITERATURE
409–420	Romans leave Britain		
449	Settlements of Jutes (Kent)		
477	Settlements of Saxons (Sussex)	520	Badon Hill (?) King Arthur
527	Settlements of Angles (Anglia)		
597	Augustine converts Ethelbert and Kent to Christianity	*d* 680	Cædmon
		673–735	Bede
		c 700	‹Beowulf›
			‹Lament of Deor›
			‹Fight at Finnsburgh›
787	First landing of the Danes		
		c 725–800	Cynewulf
		c 735–804	Alcuin
827	Egbert of Wessex overlord of England	849–901	King Alfred
		875–1154	‹Anglo-Saxon Chronicle›
871–901	King Alfred	*c* 890	Alfred's Translations
		937	‹Battle of Brunanburh›
		991	‹Battle of Maldon›
1016–1035	Canute		
1066	Harold		
1066	Battle of Hastings and Norman Conquest		

II. THE NORMAN CONQUEST TO SHAKESPEARE (1066–1564)

THE NORMAN CONQUEST

When the Romans left Britain never to return, they left it with a crude social life, with no central political power, with a heathen religion, and with no literature. When the Normans landed six centuries later on the same shore from which the Romans had departed, they found the Anglo-Saxons united under one leader to repel the invasion; they found a civilized social life, a Christian people, and a national literature of no mean excellence.

Whatever may have been the momentary disorganization brought into the political life of England by the advent of William the Conqueror, or the hardship engendered in the lives of the common people by the grafting on of a new social system, there can be no doubt in our minds, as we look back from the vantage-point of later history, that the Normans supplied elements which were lacking in English life and which were essential to its further successful development. The Anglo-Saxons had always suffered from lack of organization and centralization of power; the Normans had a genius for centralized administration. The Anglo-Saxons lacked that ability for enacting law and for maintaining order which was a strong characteristic of their latest conquerors. The Anglo-Saxons lacked the mobility of spirit and the power of imagination which were fundamental elements in the intellectual life of the Normans and which helped so much in their adaptation of themselves to new conditions and in the literary expression of characteristic aspects of the new era which they were making in English life.

Upon every phase of English national life the Norman régime had a deep and far-reaching influence. Government, church, social life, foreign relations, literature, and

art—all these felt the effects of the new force, and the result was a new England in which the genius of the Anglo-Saxon and that of the Norman were fused.

Among the effects of the Norman Conquest of England was the closer relation with continental affairs, political and religious, that was bound to follow. The result was that England was drawn into wars involved by the changing dominions of the French kings and was brought into close commercial contact with the trading centres of the time. The history of this political and territorial adjustment which begins in the reign of William the Conqueror (1066–1087) extends through many centuries of war at home and abroad until the union of England and Scotland under James I. (1603–1625); and the commercial relation of England with continental cities which started as a result of the Crusades carries us well into the Elizabethan period with its new geographical interests and its zeal for discovery.

Much of this struggle was in reality the result of the inevitable give-and-take, the mutual adjustment of two different races with their own social organization and their own ideals, placed in the unstable position of conqueror and conquered. But there was much in the national and social life of the day to show that English life and thought were emerging from a state of servitude to the past, and were developing into what is really modern English. The Normans and the Anglo-Saxons soon became welded into a nation whose characteristics were thoroughly improved by the blend, for intermarriage and common aims are two of the strongest influences to bind a people together.

The machinery of government was one of the first phases of the national life to feel the new influence. The old, crude Anglo-Saxon sense of justice which conceived trial by combat or the ordeal of fire gave place to a loftier and more humane conception of the relationship of man to man.

There was established a system of justice which involved the circuit court and the beginnings of the jury system. Parliament began its first long series of steps toward independence and toward adequate representation of the people of the land. The Magna Charta which the nobles wrested from King John in 1215, and the deposition of Edward II. and of Richard II. for an undue and unjust use of their powers, are sufficient illustrations of the growing strength of the people. But the rise of a free and independent nation from a people who were merely serfs and little better than slaves is necessarily a slow and difficult process. In 1349, the Black Death swept over Europe and its ravages seriously interfered with the agriculture of England, and helped to break down the old idea that men should live all their lives and do all their work in one place. In 1381 the Peasants' Revolt is another indication of the approaching economic change to which the growth of commerce and the increasing power of labor were to add significant contributions; so that, while in France the condition of servitude remained as a social blot until so late a date as the French Revolution, and in America more than half a century later, in England the bondage of one part of the people to another had disappeared almost entirely by the end of the fifteenth century.

The English army, which at the beginning of this period suffers complete defeat at the hands of William the Conqueror, has an important and adventurous history during the next four or five hundred years and sees much service on the continent, where Calais for over two centuries remains an English foothold across the channel. But these wars have more significance in the history of politics than they have in the history of literature, where their chief influence is seen through the closer relationship of England to the rest of the continent and the facilitating of that literary interaction which is so important in the process of individual expression.

LITERATURE

The era following the Norman conquest was not, at first, a promising one for English literature. The land was exhausted with the old military struggles; it was in a state of social transition; it had not yet accumulated that reserve of energy which is so necessary for the fostering of creative or reflective writing.

But even in the unrest and confusion of this time three types of literature stand out prominently: there was first the literature of the court and castle, consisting of a large body of mediæval Romance which has been preserved and of the lays of the troubadours, those half-professional and half-bohemian poets of an age in which adventure and romance were the order of the day; there was, in the second place, the popular ballad of the common people —a simple poetry for a simple folk easily roused to lyric enthusiasm and easily pleased with simple and oft-recurring metrical devices of a somewhat primitive character; and there was lastly the religious drama of which the English Bible was the chief inspirer, the one book of greatest significance also in the development of a simple, direct, and effective English prose style.

Each of these groups deserves separate consideration as well for its inherent interest as for the significance, from the point of view of comparative literature, of its affiliation with the literatures of the continent. In connection with the English romance and popular poetry the student should read the sections on Mediæval Literature (pp. 98, 147, and 211).

It is rather a bleak age that we find in the literature of England between the time of the Norman Conquest and that early-blooming flower of English literature, 'The Canterbury Tales.' The language of the country is in a state approaching anarchy. There are first of all three languages: roughly speaking, French may be said to be the

language of the court and of official circles; Latin, the accepted language of the Church; and English, the speech of the common people. But even this last consisted of a large number of different dialects, some of them varying so completely in vocabulary and in pronunciation as to make them almost as incomprehensible, in other parts of the country, as a foreign language. Gradually, however, as time goes on we find that the differences begin to drop away. The old vowel endings become more uniform; the old Anglo-Saxon inflections begin to disappear; new uninflected words are introduced from the French; and, most important of all, the greatest writer of these early centuries — Chaucer — begins the process of standardization and really makes the English language by giving pre-eminence to the East Midland dialect which thus becomes the direct ancestor of our modern speech.

LATIN WRITERS

There is a fair amount of writing during this period which is literary in character but which, however, does not properly belong to the history of English literature, since it is written not in English but in Latin. Many a monastery or city church in those early days kept a sort of diary of national events, a chronicle of the time, and some of these are the original sources for our historical and social knowledge of the period. The critical faculty, however, was not strong in those days and the historic sense was not yet developed; as a consequence, we find legend and report creeping into these chronicles, so that many of them give us rather highly colored and romantic accounts of early heroes of whose existence we of to-day are not even sure.

Among these early writers, William of Malmesbury (*c* 1095– *c* 1142), Henry of Huntingdon (*c* 1084–1155), and Geoffrey of Monmouth (*c* 1100–1152 or 1154) are of impor-

tance for the accounts which they have given us of the old stories of King Arthur; and Richard Rolle (*c* 1290–1349) for his sober exalted and religious writings. It is interesting to note how long Latin dominated educated thought in England. Bacon used this language for his philosophical writing, and considered English suitable only for the "dispersed meditations" of his leisure hours, and Milton wrote Latin with as great facility as he did English. In parliamentary oratory in the last century an apt quotation from the classics did not fall upon dull or uncritical ears. We must remember, too, that one way in which the English schoolboy learns to write English is by writing Latin.

MEDIÆVAL ENGLAND

For convenience the life and the literature of the Middle Ages may be divided, with a fair degree of exactitude and truth, into three:

1. There is first the Feudal System and the aristocratic form of literature which grew out of it—the romance of chivalry.

2. In the second place, there is the life of the common people, organized in the Guild System, and the literary feeling of the common people expressing itself in the popular ballad.

3. Finally, there is the religious life of the Church, in which the English Drama was born, but from which it soon departed under the care of the guild until it became entirely independent in the Elizabethan theatre.

For purposes of convenience we shall first consider briefly the life of the time as represented in Feudalism, in the Guild System, and in the Church; and then we will consider the unique and characteristic literature fostered by each of these phases: the Popular Ballad (page 312); the Mediæval Romance (page 318); the English Bible (page 322); and the English Drama (page 331).

THE FEUDAL SYSTEM

The Feudal System was a more extended and more highly organized type of social interdependence than the old Anglo-Saxon bond between the war-lord and his warriors. It had a profound influence upon the politics, the economics, and the literature of the Middle Ages. It is based upon the value of land in an age of undeveloped commerce; upon the value of personal labor and service in a century which had not yet dreamed of machinery; and upon the necessity of protection at a time when neither property nor peace could be enjoyed with a sheathed sword. In its most highly developed conception, the king was regarded as lord of the whole kingdom; from him the more powerful barons held large sections of the land as their domains, and from them the lesser nobility carried on the condition of vassalage down to the small portions of land cultivated by the serfs. After a vassal had performed homage to his lord and had been invested with the rights of his holding, he received the protection of his lord, whom he in turn was bound to aid. In the thirteenth century, owing partly to the rapid growth of cities, partly to the stimulus of commerce afforded by the Crusades, with the consequent rise of the third estate or mercantile class, the Feudal System declined, and European life began to shift to an economic rather than a military basis.

Originally, however, and when at the height of its power, the Feudal System was both a thoroughly organized system of land tenure and an effective instrument of government. It was, in idea at least, a great hierarchical system of protection, service, and ownership of which the king was the head. As resources, both land and population were of prime importance, and in the old 'Anglo-Saxon Chronicle,' continued at the Cathedral of Peterborough, and in the "Doomsday Book" we find interesting and detailed information regarding the England of this period. King William,

we are told, "took much thought and held much deep speech with his Wise Men over the land, how it was finally settled or established, and with what kind of men. Then he sent over all England into each shire and had it made out how many hundred hides there were in the shire, and what the King himself had in lands, and of livestock on the land, and what rights he ought to have every twelve months off the shire. Also, he had written how much land his archbishops had, and his suffragan bishops, and his abbots and earls, and, though I tell it at length, what or how each man that owned land in England had in land and livestock, and how much money it might be worth. So very narrowly he had it inquired into that there was not one single hide nor one yard of land, nor even — it is shame to be telling of, but he did not think it shame to be doing it — one ox nor one cow nor one swine was left out that was not set down in his record, and all the records were afterwards brought to him."

This attention to the details of agricultural conditions in England, with the side-light thrown by other records upon the life of the hind and serf, reminds us that this is a period during which the popular consciousness begins to awake, through suffering and oppression, to a dim sense of its rights. The responsibilities of kingship, the privileges of nobles, the rights of commons, and the early forebodings of the long struggle of the English people for constitutional justice and personal liberty soon meet the eye of any reader of the history of this period.

For one of the most significant of the various movements in England between the time of Chaucer and that of Shakespeare was the growth of democratic self-consciousness on the part of the common people. Parliamentary government, which was to have a long and tempestuous career before it became adequately representative, originated from Henry II.'s (1154–1189) policy of thorough organization and aggressive administration. It received no small impetus

from the achievement of the Magna Charta (1215) in the reign of John, and it may be fairly considered as established in the reign of Edward I. (1272–1307) who, by calling together his Parliament of Three Estates, marked an era in the constitutional history of England.

THE GUILD SYSTEM

Side by side with these important political changes in the governmental machinery of England runs the alteration in the social relations of those who dwelt within the island. The baronial struggles against the Crown which marked the reign of King John, the Barons' War (1262–66), the gradual disintegration of the Feudal System, the introduction of gunpowder (referred to by Roger Bacon in 1242), the gradual growth of a sense of nationality, and an increasing realization of the mercantile basis of national life,—all these tended to make the common people slowly but surely more powerful, and to raise to consciousness of itself the great "middle" class which has given England so much of its renown in the history of politics, of literature, of science, and of art. It is true that even in Shakespeare's plays the common people do not yet in drama come to their own, and that it is only after the Restoration wits had carried to its "reductio ad adsurdum" the aristocratic idea of literature, that Wordsworth came forward with his championship of the common people and common speech. But this pre-Shakespearian period is the seed-time of democratic practice in England which is to rise first to political pre-eminence in the Commonwealth (1649–1660) and subsequently to poetic power with the Romantic Movement.

The life and activities of the lower classes in England fall into two great groups: there is, in the first place, the large number of men, more or less scattered, who are engaged in agriculture in the country; and, in the second place, there are the more homogeneous and compact bodies of

tradespeople and artisans in the villages and towns. These latter gradually organized themselves into groups, or guilds, having common aims and interests. Roughly speaking these guilds fall into four classes: (1) The Merchant Guilds, which were primarily business organizations of men engaged in the same trade; (2) the Craft Guilds, which were similar bands of men engaged not in the distribution, but in the production of goods and commodities; (3) the Social and Religious Guilds, which had for their object the entertainment of the body or the edification of the soul of man; and, (4) the Peace Guilds, which were formed in certain parts of England for protection in time of invasion or war.

As the religious interests of men led them to band themselves into monasteries, so their economic interests fostered the development of the Guild System, which is the germ out of which has grown the whole industrial organization of modern England. It is significant also, indirectly, for its influence upon legislation and upon the early history of the drama. As a system it was based upon the two fundamental ideas of mutual assistance and mutual restraint. In some respects much like the modern working man's club or fraternal beneficial order in its general idea, the guild had in its earlier days more of the close relationship of family life and more of the educative responsibility of the family than are to be found in modern analogues. Apprentices were received and, after sometimes as much as seven years of supervised labor, were admitted to the guild as working men.

There was the master-workman, who had charge of the training of his apprentices. These looked forward to becoming masters in time, meanwhile giving their services in return for their technical education. The members of any trade or profession, such as tanners, or butchers, or weavers, were, in time, bound together into a sort of professional union. They had their offices, their rules, their distinctive costumes, and their corporate celebrations.

We know the names of ninety of these associations in London alone, beginning with the institution of the Weavers in 1164, and including such groups as Bakers, Goldsmiths, Carpenters, Fishmongers, Brewers, Tallow-Chandlers, Dyers, Plasterers, Plumbers, and so on.

The apprentice usually lived with his master, and was often treated as a son. The guild had regular meetings, fixed the hours of labor, supervised the quality and quantity of work produced, and kept a strong hand on attempts at competition. In many respects it was the precursor of the labor union of the present day. The existence of the trade guild was permitted by royal charter; the Church welcomed it to corporate celebrations, and, in the processions on certain holy days, entrusted the representation of certain pageants or floats to certain guilds. When the drama moved from the churchyard to the city streets or square, the organized assistance of the guilds became necessary for the suitable presentation of the many scenes based upon Biblical history that constitute the early steps of the development of religious drama.

THE CHURCH

Inextricably bound up with the uncertain politics and with the growing literature of the Middle Ages is the life of the Church of that period. The temporal power of the Pope, firmly established under Gregory the Great (590–604) and lasting until 1870; the willing co-operation, sometimes the forced assistance, of powerful monarchs; the spread of an intricate network of ecclesiastical establishments over the whole of Europe; the rearing of great Gothic cathedrals; the almost imperial power of Innocent III. (1198–1216); the unscrupulous strangling of incipient heresy; and the inspiration to the most stupendous of all pilgrimages which have ever shifted the population of Europe — all these are important phases of the complex life of the Church of Rome in the Middle Ages.

This is also a great and eventful age in the history of the Church in England. The few missionary centres of Anglo-Saxon times become episcopal sees; monasteries become centres of economic as well as of religious life. The Friars carry education and spiritual consolation far and wide among the poor. Besides the seeds of religious piety, they occasionally sow the seeds of social revolt. The great Gothic cathedrals of England begin to rise all over the land: Rochester, about 1077; Durham, about 1093; Lincoln, from 1123–1147; Canterbury, in 1175; Winchester, about 1325; and Ely, about 1350. There is noticeable a closer relation with the continent in affairs of the Church, and the struggle of the English sovereigns with the temporal interests of the Vatican, which culminated in the break of Henry VIII., started as early as the reign of King John (1199–1216).

Important events in the history of the Church, both historically and for their influence, direct or indirect, upon the literature of England, were: the Crusades, started largely by Peter the Hermit, with the active approval of Pope Urban II., at the Council of Clermont, in 1095 and lasting until the fifteenth century; the activities of the Lollards, the followers of Wyclif (1324–1384), in attempting to reform abuses in the Church, and thereby bringing down persecution upon themselves; the schism in the reign of Henry VIII., and the confiscation of the monasteries; the translation of the Bible and the formation of the Book of Common Prayer. But this takes us a long step from the Norman Period, in which the seeds of these changes were obscurely but deeply and surely sown.

Though the Crusades were originally inspired by religious motives and were followed by thousands with the most devout and self-sacrificing zeal, they nevertheless tended as time went on to attract to their train men who were led by less idealistic desires and by the lower motive of mere love of adventure, selfish advancement, or personal gain. From the

First Crusade of 1096, preached by Urban II., down to the Sixth Crusade in 1270, the sincere and the self-seeking suffered together over the length and breadth of Europe in these futile and disastrous expeditions, and it is perhaps fortunate for us that the details of the Children's Crusade (1212) are veiled by the passing of the years. The significant fact for us is that the Church had the power to set up this star in the East which throughout two centuries attracted to it the wise men and the simple of heart, strong warriors and weak children.

But it is in all departments of life, public or private, in the Middle Ages that the Church seems to be the determining factor. It dictated the policies of empires and it regulated the detailed routine of private life. It not only explained to a man what he must do to enter the Kingdom of Heaven, but it also in no uncertain terms told him what he must not do on earth. It not only gave him a convenient creed to believe, but it taught him how to use his mind. When he thought, he thought according to the minute rules of scholastic logic, and when he was tempted to use his imagination this exuberant energy of his mind was carefully guided into the pleasing and quaint paths of allegory.

ALLEGORY

Never perhaps has any method of human thought been harder worked or put to such diverse uses. The simplest form in which we find allegory is in the parables of the Bible with their attendant interpretations. This method is one of the easiest devices for teaching, and the mediæval Church was nothing if not didactic. But allegory can become an inconsiderate master if not kept in its place, and the Bible was not the only book which was illuminated or obscured by this method of interpretation, which was also applied to other aspects of Church teaching. Even the pagan writings of classical Greece and Rome, otherwise a region beset with danger for the good and loyal sons of the Church,

became a safe and pleasant garden under the illuminating guidance of spiritual allegory, and even the "Arma virumque cano," dear to the heart of schoolboys of many subsequent centuries, became but a type of unconscious Christianity.

We shall at a later period find allegory the servant of moral virtue in Spenser's 'Faerie Queene,' of evangelical sectarianism in Bunyan's 'Pilgrim's Progress,' and of inconsiderate satire in Swift's 'Tale of a Tub,' but upon the development of mediæval literature, allegory as a method exercised an immediate and double influence.

In the first place it afforded a convenient and interesting device for poetical story-telling. Chaucer in his 'House of Fame,' for instance, and in his 'Parlement of Fowles,' either rises to the heights of personification or else disguises lofty persons behind the fine feathers of fine birds. As the infection spread to the poetry of Love, the complexity, the intricacy, and the artificiality of the method increased. At an earlier date Dante in his 'Vita Nuova' had inserted a running explanatory comment to avoid misinterpretation. Scarcely a European poet of this time escapes the temptation to gaze upon two worlds at once.

It was upon the drama, however, that allegory had perhaps an even stronger influence. In fact, it is hard to conceive how the English drama could have developed without the aid of allegory, symbolism, and personification. The mediæval mind, when left to itself, thought concretely and it had to be taught picturesquely. The Church had early realized this. Its ceremonial, though elaborate, was symbolical. The mass was a sacrifice. The presence of God was a real fact. The crucifix and the stations of the Cross were startlingly realistic. At Christmas and Easter the services were filled with the spirit of sacred drama. The World, the Flesh, and the Devil were not concepts of philosophy, but were real beings, fighting against the powers of good for the soul of man, and were to be believed in with the same simplicity and the same intensity with which, as

children, we believed in Santa Claus. Everyman had to go on a long journey. He was deserted by his old companions, Fellowship and Kindred and Riches, and by his five Senses; but Good Deeds, the patient nun, and Knowledge, staunch supporter, stay with him to the end. They are visible to the eye in human form. They are as real as he is. The whole course of life is dramatized. Thus the Church taught man to see the meaning of ideas, and to imagine concepts concretely, and it began to foster that sensitiveness, so essential in later Romanticism, to the things that lie deepest, to the vision of the old and the dream of the young as they

«flash upon that inward eye
Which is the bliss of solitude.»

CHRONOLOGICAL TABLE

DATES	EVENTS
1066–1087	Reign of William the Conqueror
1086	Domesday Book completed
1096–1099	First Crusade
1104	Henry I. invades Normandy
1136	Civil War between Stephen and Matilda
1166	The assize of Clarendon
1170	Murder of Thomas à Becket at Canterbury
1171	Henry II. invades Ireland
1187	Richard Cœur-de-Lion becomes King
1212	Pope Innocent III. deposes King John
1215	King John signs Magna Charta
1258	Provisions of Oxford
1264	Revolt of the barons under Simon de Montfort
1265	The first great English parliament
1307–1377	Edward II.
1314	Scotch victories at Bannockburn
1327	Edward II. deposed
1338	Hundred Years' War begins
c 1340	Birth of Chaucer
1341	Parliament divided into two houses
1349	Black Death
1377–1399	Richard II.
1381	Peasants' Revolt led by Wat Tyler and John Bull
1388	English defeated at Chevy Chase
1400	Death of Chaucer

READING RECOMMENDED

SELECTIONS	REFERENCES
The Arthurian Legends (R. Jones)	2: 886–898
Geoffrey of Monmouth	2: 898–904
Monastic Luxury (St. Bernard of Clairvaux)	3: 1819–1825
The Middle Ages (H. Hallam)	11: 6855–6857
English Domestic Comfort in the Fifteenth Century (H. Hallam)	11: 6857–6860
Social Life in the Fifteenth Century (W. Stubbs)	23: 14143–14147
Transition from the Age of Chivalry (W. Stubbs)	23: 14147–14154
Defeat of the Christian Host at Galilee A. D. 1187 (W. C. Prime)	20: 11823–11828
The Church of Rome (T. B. Macaulay)	16: 9408–9411
Mediæval Latin Student Songs	27: 16478

THE BALLAD

Just as the chivalric romance is the literary product which is the reflection of the life of the nobility in the Middle Ages, so, in very much the same way, the ballad gives us a picture of the life of the common people with all their love of adventure, their belief in the supernatural, their domestic joys and troubles. Nowhere else in literature do we get so close to the heart of the common people, nowhere else is so intimate a glimpse given us into their lives and their beliefs.

Just exactly what was the origin of the popular ballad is one of the disputed problems in the history of literature. Leaving aside, however, the complexities in dispute, we may say roughly that the ballad is really not an individual product in the sense of having a definite writer for its author, but rather that it is the work of "the folk"—in other words, it is really the expression of the feelings of the people, a sort of crystallization of their attitude toward experience. Probably the best definition of a ballad that scholars have given is that it is "a tale telling itself in song." In this rough description of the popular ballad we have really all

its essential elements. In the first place it is a "tale" — that is, a story or narrative. It is, therefore, not philosophical, not introspective, not analytical. It deals with action rather than with the motives of action, and here it differentiates itself entirely from the drama which very soon in its history began to lay emphasis on the springs of action. In the second place, it is a tale "telling itself," and by this phrase is meant that the personality of the author never obtrudes itself into the narrative as, for instance, it frequently does in the novels of Thackeray. In the popular ballad we have no hint of individual authorship. We do not even know who composed the ballads. All we can say is that they have come down to us from a distant time and that whoever gave them their final form has disappeared in name from all memory. In the third place, the ballad is a tale telling itself "in song," and this phrase means that the ballad was not intended to be read with the eye by a solitary individual, but that it was intended to be sung or recited by or to a number of people united for the same purpose. It was really not until the eighteenth century that the ballads existed in any form other than oral tradition, and the old Scotch woman spoke the truth when she said to Sir Walter Scott, "They were made for singing and no' for reading; but ye ha'e broken the charm now an' they'll never be sung mair." And, in truth, since the ballads have been put into print, they have become a fragment of the past history of human imagination and have ceased very largely to be really living things.

There are in existence only a few more than three hundred of these original popular ballads. Exactly how they were composed we do not know, but possibly when a number of people were gathered together talking about some exciting event, such as a border raid or an incident of the hunt, some person in the group was found to tell the story with more color and action than another. On subsequent occasions he would be called upon to repeat his

version, which thus, in a sense, became the standard one. When it was carried to other parts of the country and repeated by other people, slight changes in phraseology or in incident were introduced, and it is probable that in this way there gradually grew up the number of variants that we find of a single ballad.

As the ballads were intended for singing, certain characteristics of structure can be explained on this ground. Usually one person would recite the main part of the story, and at the end of each stanza the audience would join in with a kind of chorus, as for example in 'Babylon' (3 : 1339) where the words "Eh vow bonnie" represent the contribution of the group to the recital. In somewhat the same way, but partly also from the popular love of repetition (reflected, for instance, in the three tasks of the fairy tales), we find in the ballad that a favorite device was what is known as "incremental repetition." By means of this device, the phraseology of one stanza would be repeated with a slight change in a subsequent stanza, substituting, for example, the word "Mother" or "Brother" or "Sister" for the word "Father" in the original stanza.

The subject-matter of the ballad covers a wide range of incident: riddles, songs of mourning for the dead, domestic tragedy in which the heartless brother or the cruel stepmother play a large part, fairy-tales, ghost stories and accounts of supernatural visitations, stories of romantic love, accounts of the cruel border warfare, and, perhaps most charming of all, the ballads of the open air. For these were days when the oppression of the nobles drove into the "merry greenwood" the bands of outlaws and fugitives from the harsh justice of baronial days. Every walk of life has its hero, and Robin Hood has come down to us in literature as the outstanding figure of his time, together with Maid Marian, Friar Tuck, and Little John. Indeed, one may almost say that the Robin Hood ballads form a sort of popular epic, or ballad cycle, rude enough at times in form, but full of stirring action,

and still making an appeal that the modern reader cannot deny.

One of the chief characteristics of the ballad is its objectivity. There is no use of psychology: things just happen. One has to take the motive for granted in each case. The movement of the action is swift, direct, uncompromising. Sometimes there are gaps in the action which the reader's imagination has to bridge as best it can. There is a simplicity and naïveté of speech and a reality of emotion which give one the complete illusion of reality. In language there is a love of the descriptive phrase: all ships are "gude," all steeds are "milk-white," all brides are "bonnie," and so on. There is also frequent use of mystical numbers, such as three or seven, and of fundamental situations and characters, such as the persecuted daughter, the cruel step-mother, the ghostly lover, the test of love, and so forth.

The ballad stanza is a simple example of versification. The stanza consists usually of four lines, of which the first and third, and the second and fourth, rhyme. To our modern ears, accustomed to the stately blank verse of Milton or to the exquisitely involved melody of Swinburnian verse, the ballads are likely to seem somewhat singsong; but we must remember that they belong to a comparatively primitive age and to a people whose artistic sensibilities had not been highly trained by familiarity with literature that has a history behind it.

READING RECOMMENDED

SELECTIONS	REFERENCES
I. THE BALLAD	
The Ballad, Popular or Communal (F. B. Gummere)	3: 1305–1311
Robin Hood and Guy of Gisborne	3: 1312–1319
The Hunting of the Cheviot	3: 1319–1326
Johnie Cock	3: 1326–1329

READING RECOMMENDED—*Continued*

SELECTIONS	REFERENCES
Sir Patrick Spens	3: 1329–1330
The Bonny Earl of Murray	3: 1330–1331
Mary Hamilton	3: 1331–1333
Bonnie George Campbell	3: 1333
Bessie Bell and Mary Gray	3: 1334
The Three Ravens	3: 1334–1335
Lord Randall	3: 1335–1336
Edward	3: 1336–1337
The Twa Brothers	3: 1337–1338
Babylon, or the Bonnie Banks o' Fordie	3: 1339–1340
Childe Maurice	3: 1340–1343
The Wife of Usher's Well	3: 1344–1345
Sweet William's Ghost	3: 1345–1347
The Nut Brown Maid	27: 16337–16346
Glenlogie	27: 16928
Binnorie	27: 16929–16931
Lord Lorel	27: 16933–16934
Barbara Allen's Cruelty	27: 16934–16936
Story of Karin (Danish)	27: 16946–16948
The Merman (Danish)	27: 16949
Adieu for evermore (Scotch)	27: 16439
II. FOLK SONGS	
The Folk-Song (F. B. Gummere)	10: 5853–5877
The Marine (Poitevin)	27: 16944–16945
Song of the Tonga-Islanders	27: 16996–16997
Kulnasatz, my Reindeer (Lapland)	27: 16997
Beware	27: 16998
The Rosy Musk-Mallow (Romany)	27: 16998–16999
Country Loves	27: 17001
The Leaves of Maize	27: 17001
Returned with Usury	27: 17002
Santa Zita	27: 17002
The Golden Girdle	27: 17003
Invocation	27: 17003
The Poor Clerk (Breton)	27: 16367
The Cross by the Way (Breton)	27: 16482–16483
How Persimmons took care ob der baby	27: 16403–16405
III. FAIRY TALES AND POEMS	
Myths and Folk-Lore of the Aryan Peoples (Sharp and Rhys)	17: 10522–10530
Kinvad Bridge	17: 10531

READING RECOMMENDED—*Continued*

SELECTIONS	REFERENCES
Bridge of Dread	17: 10531
Legend of Homere Pool	17: 10532
Lake of the Demons	17: 10534
Fairy Gifts and Their Ill-Luck	17: 10534
A Sleeping Army	17: 10536
The Black Lamb	17: 10536
Death-bed Superstitions	17: 10537
The Witched Churn	17: 10537
The Bad Wife and the Demon	17: 10537
Hangmen's Rope	17: 10539
May-Day Song	17: 10539
Old English Charms and Folk Customs	17: 10539
Yule-Log Ceremony	17: 10540
The Changeling	17: 10540
The Magic Sword	17: 10541
The Fairy Queen	27: 16483–16484
The Fairy Queen Sleeping (L. E. Landon)	27: 16484–16485
The Merry Pranks of Robin Goodfellow	27: 16486–16488
The Fairy Nurse (E. Walsh)	27: 16489
The Song of the Fairy Peddler (G. Darley)	27: 16489–16490
Song of the Fairies (J. Lyly)	27: 16490
Falstaff Tormented by Supposed Fairies (Shakespeare)	22: 13193
Puck (Shakespeare)	22: 13197
The Diversions of the Fairies (Shakespeare)	22: 13199
The Fairies' Wedding Charm (Shakespeare)	22: 13201

IV. MODERN BALLADS (so-called)

AUTHORS	TITLES	REFERENCES
Bland, E. N.	Ballad of a Bridal	27: 16662–16663
Knox, I. C.	Ballad of the Brides of Quair	27: 16926–16927
Garnett, Richard	Ballad of the Boat	27: 16481–16482
de Banville, Théodore.	Ballad of the Common Folk	27: 16753
Jones, L. C.	Song of the Lower Classes	27: 16752
Cawein, M. J.	The Strollers	27: 16759–16760
Kipling, Rudyard	Barrack-Room Ballads	14: 8659–8663

READING RECOMMENDED—*Continued*

AUTHORS	TITLES	REFERENCES
Rhys, Ernest	The Wedding of Pale Bronwen	27: 16921–16922
Preston, N. J.	The Mystery of Cro-a-tàn	27: 16961
Nicholson, William	The Heath Cock	27: 16425
Ulster Ballad	Willy Reilly	27: 16440–16441
Leland, C. G.	Songs of the Sea	27: 16545
Dorr, J. C. R.	Sealed Orders	27: 16740–16741

For comparative study, the reader should consult:

SELECTIONS	REFERENCES
Æsop	1: 201–210
Babrius	2: 1148–1154
Arabian Nights	1: 622–664
The Eddas	9: 5113–5144
Arnsson: Icelandic Legends	2: 803–812
Asbjornsen: The Widow's Son	2: 909–916
H. C. Andersen: Fairy Tales	1: 504–534
Japanese Literature	14: 8145–8186
Bestiaries and Lapidaries	3: 1852–1860
Pilpay	19: 11437–11486

ROMANCE

Of all the literature that has come down to us from the Middle Ages, it is not an exaggeration to say that it is the romance which holds for us the greatest charm. It is at this time that the imagination of the English begins to feel its power; and the Romance of the mediæval period, though naïve in form and frequently lacking in consecutiveness, has nevertheless an attraction and a reality which still make a strong appeal to the modern reader. Whether with Tennyson, we find in these old imperfect tales a shadowy hero

> «Touched by the adulterous finger of a time
> That hover'd between war and wantonness,
> And crownings and dethronements,»

or whether, with Keats, we gaze through

> «Magic casements, opening on the foam
> Of perilous seas, in faery lands forlorn,»

we find ourselves in a land that never changes, and from whose confines we always come unwillingly back to the humdrum routine of everyday life. The chief function of romance is to liberate the human spirit, to free it from the necessities of the moment, and to offer it an opportunity for that enlargement of one's personality which is, after all, the fundamental justification of all art. Romance has existed everywhere and in every century, and it has always striven to find a suitable or permanent channel in which to express itself. In the fairy-tales and in the folk-lore of different races we find the imagination of the race making its first childish attempt to liberate itself from the domination of fact. When language becomes a more efficient servant for the expression of the inmost thoughts of man and for those yearnings which lie almost too deep for words, then we find, in Shakespeare for instance, that the subjective life of man objectifies or dramatizes itself in romance. This is one of the many ways in which this particular form of literature is produced. Another means of approach, fundamental in Wordsworth for example, is the idealization of the ordinary, the magnifying of the minute or commonplace, until it becomes glorified by a light that never was on land or sea, so that the tawdry and the tinsel become gold, and Cinderella leaves the hearth and becomes a princess in a new reality. Some such view as this of the nature of romance is necessary if we are to see the perennial youth of the romantic spirit in English literature, flowering in the great romances of the Middle Ages, and breaking once more into a riotous though belated bloom at the end of the eighteenth century when Burns rediscovered the significance of a simple human life, and Wordsworth called men's attention once more to the sustaining and illuminating power of Nature.

The story-telling instinct is one of the fundamental energies of man. At every age we find story-tellers, and the stories that they tell sometimes grow out of the great deeds of antiquity which, like those of the Anglo-Saxon King Arthur, become in a later age "huge cloudy symbols of a high romance"; sometimes the makers of story look with an eye of hero-worship upon the great lord and lady of their own day and weave around these noble creatures a series of glorified incidents which give to the knight and damsel an immortality of which they did not dream, and which make them live for all time in the enchanted pages of the world's romance.

The greatest mediæval story of the continent was the 'Romance of the Rose,' an allegorical poem of the thirteenth century, composed in part by that pleasant spirit, Guillaume de Lorris, and written in part by the satirical pen of Jean de Meung. Here we have all the stage-setting of the typical mediæval romance: the brave knight and the fair lady, the garden and the quest, and over them all the pale light of allegory seeking to give a spiritual appearance to men and women and scenes which would otherwise be frankly real. The 'Romance of the Rose' was to a certain extent the model "par excellence" of the mediæval story-teller.

It was not from allegory alone but also from history that **Sir Thomas Malory** (*c* 1400–1471) drew his inspiration. Caxton printed Malory's book from copy which he asserts the mediæval knight "dyd take oute of certeyn bookes of Frensshe and reduced it in to Englysshe." Malory had, indeed, an enormous fund of pseudo-historical fact, legend, and monkish chronicle upon which to draw. These he boiled down to a fraction of their original size and retold in an English prose which is one of the fine and dignified examples from the pre-Shakespearian period. Malory himself was a gentleman of an ancient house and a soldier, and he was closely associated with that "father of courtesy," the Earl of Warwick. He had, then, plenty of opportunity

for knowing at first hand, as well as from books, the subject which forms the theme of 'Le Morte d'Arthur.'

There is really no unity to this collection of tales, though Arthur stands out as its central figure. Malory succeeds in giving us a many-sided picture of chivalric life rather than any idea of historical continuity. He has a pictorial sense, and weaves out of the tangled threads of mediæval life huge literary tapestries in which the dim figures of armored knights move through the deepening shadows of the forest, and in which fair ladies walk through the unfading and still fragrant gardens of olden times. His book is really a prose epic of chivalry in which men and women move, looking larger than human through the mist of time. Here we may see depicted the mysterious birth of Arthur, the gray figure of the sage Merlin, the marriage of Arthur to the fair Guinevere, the war-like figure of the good knight Launcelot, strong of arm and strong of heart, and the other knights of the Table Round — Gareth, Galahad, and Tristram, and the traitor Mordred whose little soul finally brought ruin upon the realm.

Many a poet of a later age has found inspiration in the simple and picturesque tales of Malory: Spenser in his 'Faerie Queene' found there the source of the stories which he retold in Shakespeare's day; Milton for a long time contemplated using Arthur as the central figure of the great epic which he purposed writing; and Tennyson gave to the Victorian age a modern and smoother version of these same stories, set in verse which is as simple, as picturesque, and as flowing as the unaffected prose of Malory.

Other stories of Arthur and of his knights which Malory did not include in his collection are to be found in the so-called 'Mabinogion,' a group of Welsh romances of now unknown authorship, still preserved at Oxford in a fourteenth-century manuscript with the title of the 'Red Book of Hergest,' and well known in the translation by Lady Charlotte Guest.

READING RECOMMENDED

SELECTIONS	REFERENCES
Sir Thomas Malory	16: 9645–9654
Legend of the Holy Grail	13: 7515–7550
The Mabinogion	15: 9373–9380
Celtic Literature	6: 3403–3450
I. Irish	6: 3404–3426
II. Scottish	6: 3427–3436
III. Welsh	6: 3437–3444
IV. Cornish	6: 3444–3450
Hersart de la Villemarqué: The heroic and legendary literature of Brittany	25: 15377–15391
Icelandic Literature	13: 7865–7895
Ossian and Ossianic Poetry	18: 10865–10884
Gesta Romanorum	10: 6261–6270

THE ENGLISH BIBLE

Its Historical Importance. The importance of the Bible in the religious and literary life of the people of the world can hardly be overestimated. During the last century one Bible Society alone distributed over one billion copies of the Bible or portions of it in eighty-three languages besides English; and in English literature since the time of Chaucer no great writer has failed to come under the stimulating influence of this great book in subject or in style. Such writers as Milton in his 'Paradise Lost' and Bunyan in his 'Pilgrim's Progress' are outstanding examples of its inspiration of English literature, but from the 'Paraphrases' of Cædmon to 'The Sin of David' of Stephen Phillips, the number of minor writers who owe their inspiration or their phraseology to familiarity with the Old and New Testaments cannot be briefly stated. The questions may then not unnaturally be asked as to the causes for the popularity of this book, as to our attitude toward it as students, and the course of its history in so far as it concerns English literature.

The Bible belongs to that great group of sacred books which together form the foundation of the religious literature of the world, and which include, among others, the Egyptian Book of the Dead, the literature of the Vedas, and the Mohammedan Koran. Perhaps more than any other book, the Bible embodies within its pages those fundamental interests which George Eliot in the introduction to 'Romola' describes as "Hunger and Labor, Seed-time and Harvest, Love and Death." These are at the heart of the life of literature, and these are the dominant motives of the books of the Old and the New Testaments.

The Contents of the Bible. The very name Bible indicates the character of the work. In reality it is a library or collection of books, for it comes from the Greek words "ta Biblia" (cp. Byblus or Papyrus) meaning "the books." An interpretation of the plural form as a singular by the mediæval Latin writers led to its being called "The Book," which it literally was throughout many centuries. It is, then, not one but many books; for the Old Testament consists of thirty-nine and the New Testament of twenty-seven, besides a number of apocryphal writings which are not included in the orthodox canon of the Bible. The authorship of the Bible is a complex problem; some of the books (e.g. Job) are anonymous; others (e.g. the Pauline epistles) have a definitely known author; while still others (e.g. Psalms and Proverbs) are the work of several different men. The Bible was not written at one time but at vastly different periods of history. It has been calculated that between the covers of the Bible is enclosed the record of some two thousand years of history, and that as much as nine hundred years separate some of the Psalms. The civilization and the spiritual point of view that are reflected in these ancient writings range from the crude ethics of a primitive barbarism to rare heights of idealism and mysticism; and the variety of the contents of the Bible is so broad as to include such different forms of literary composition as war-songs, rhap-

sodies, laments for the dead, love-songs for the living, parables, fables, riddles, proverbs, stories, laws, history, biographies, dramas, orations, letters, prayers, and visions. In spiritual attainment we pass from an age whose motto was "an eye for an eye, and a tooth for a tooth," to a time whose ideal was a vicarious sacrifice of the individual for some far-seen good of society. The table that follows gives an idea of the contents of the Bible and of the apocrypha.

CONTENTS OF THE BIBLE

OLD TESTAMENT	NEW TESTAMENT	PARTIAL LIST OF APOCRYPHAL AND OTHER SACRED WRITINGS
I. The Torah, or Law (Pentateuch): Genesis Exodus Leviticus Numbers Deuteronomy	I. Gospels: Matthew Mark Luke John	I. *Old Testament:* (1) Historical 1 Ezra, Maccabees additions to Daniel and Esther, Epistle of Jeremy, Prayer of Manasses, History of Johannes Hyrcanus.
II. The Prophets: (1) The Former Prophets Joshua Judges 1, 2 Samuel 1, 2 Kings (2) The Latter Prophets Isaiah Jeremiah Ezekiel Twelve Minor Prophets: Hosea Joel Amos Obadiah Jonah Micah Nahum Habakkuk Zephaniah Haggai Zechariah Malachi	II. Acts of the Apostles III. Epistles: (1) Pauline Epistles 1, 2 Thessalonians Galatians 1, 2 Corinthians Romans Ephesians Colossians Philemon Philippians 1, 2 Timothy Titus (2) Other Epistles Hebrews St. James St. Peter St. Jude 1, 2, 3 St. John IV. Apocalypse: Revelation of St. John the Divine	(2) Legendary Book of Baruch, Judith, Book of Jubilees, Paralipomena Jeremiæ, Martyrdom of Isaiah, Pseudo-Philo's Liber Antiquitation, Book of Adam, Jannes and Jambres, Joseph and Asenath. (3) Apocalyptic 2, 4 Ezra, Book of Noah, 1, 2 Enoch, Testaments of the Twelve Patriarchs, Psalms of Solomon, Assumption of Moses, Apocalypse of Baruch, of Zephaniah, of Abraham, of Elijah, Prayer of Joseph, Book of Eldad and Modad, Oracles of Hystaspes, Testament of Job, of the Three Patriarchs, Sibylline Oracles. (4) Didactic and Sapiential Sirach, Tobit, Book of Wisdom, Pirke Aboth. II. *New Testament:* (1) Gospels Uncanonical sayings of the Lord, Gospel according to the Egyptians, according to the Hebrews, Protevangel
III. The Writings (Hagiographa): (1) The Poetical Books Psalms Proverbs Job		

CONTENTS OF THE BIBLE—*Continued*

OLD TESTAMENT	NEW TESTAMENT	PARTIAL LIST OF APOCRYPHAL AND OTHER SACRED WRITINGS
(2) The Megilloth or Rolls: Song of Solomon Ruth Lamentations Ecclesiastes Esther (3) Other books: Daniel Ezra Nehemiah 1, 2 Chronicles		of James, Gospel of Nicodemus, of Peter, of Thomas, of the Twelve, Gnostic Gospels of Andrew, Apelles, Barnabas, Bartholomew, Basilides, Cerinthus, etc. (2) Acts of the Apostles: Acts of Andrew, of John, of Paul, of Peter, of Thomas, Preaching of Peter, Teaching of the Twelve Apostles, Apostolic Constitutions. (3) Epistles: Epistles of Barnabas, of Clement, of Ignatius, of Polycarp; Clement's 2nd epistle to the Corinthians, on Virginity, and to James; Pauline epistles to the Laodiceans and Alexandrians and 3rd epistle to the Corinthians. (4) Apocalypses: Apocalypse of Peter, of Paul, of Thomas, of Stephen, of Esdras, of John, of The Virgin, of Sedrach, of Daniel, Testament of Hezekiah, of Abraham, Oracles of Hystaspes, Vision of Isaiah, Shepherd of Hermas, 5 and 6 Ezra, Christian Sibyllines, Revelations of Bartholomew, Questions of Bartholomew. (5) The Apocrypha Proper (Protestant): 1, 2 Esdras, Tobit, Judith, the rest of Esther, Wisdom of Solomon, Ecclesiasticus, Baruch, Epistle of Jeremy, Additions to Daniel (Song of the Three Holy Children, History of Susannah, Bel and the Dragon), Prayer of Manasses, and 1, 2 Maccabees.

The Student's Point of View. In studying the Bible and in seeking to appreciate its influence upon English literature, one must assume a point of view which will not interfere

with a clear understanding of the literary significance of this translation of a literature from the eastern end of the Mediterranean. He must be particularly on his guard against an unintelligent prejudice which would lead him to neglect a literary masterpiece because he does not at all points agree with it theologically. He should remember that few books appeal to him in their entirety, and that the Bible can be read with appreciation as literature even by those who cannot accept its doctrines. It is to be regarded, therefore, as a great library of literature and of history, and the reader should remember that some of the greatest masterpieces of European painting, sculpture, and architecture were inspired by it, and that the drama in England, France, and Germany owes its origin to a deep-rooted devotion to this original library of the world's best literature. One should remember also that the Bible is one of the best teachers of effective and clear writing and that the greatest writers of good English have always been willing to acknowledge their indebtedness to it.

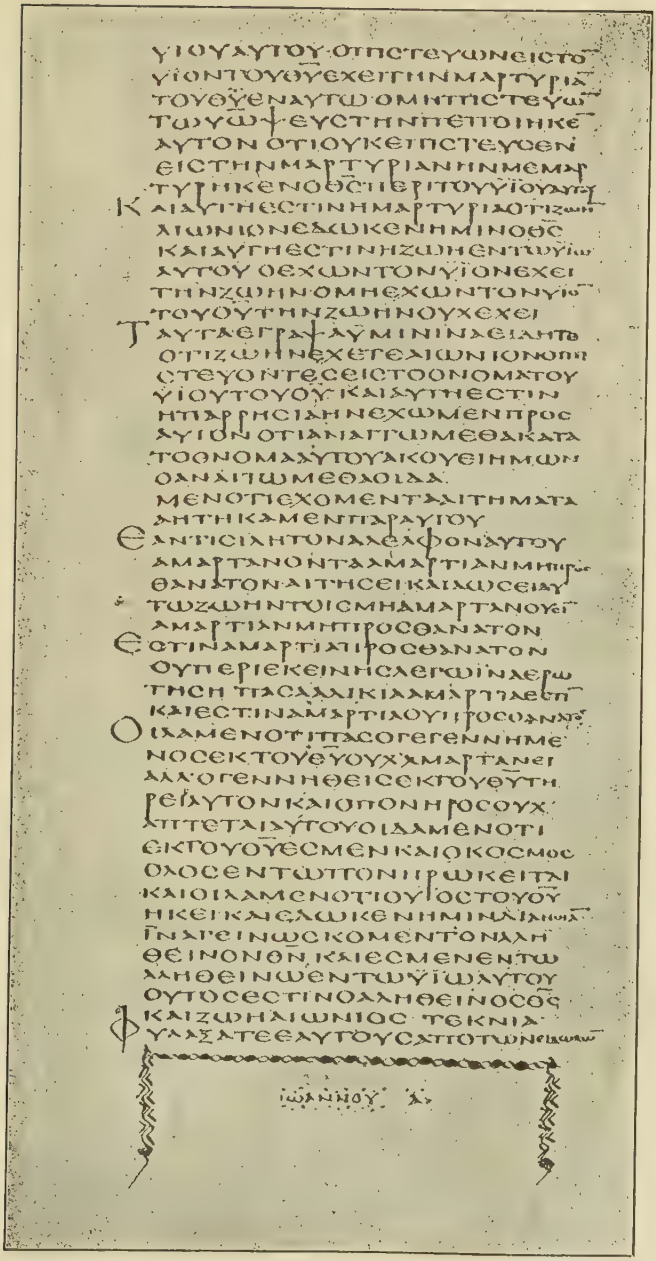
History of the Bible. The books of the Old Testament were written in Hebrew,[1] usually on skins, but those of the New Testament were written in Greek, usually on papyrus, though no original manuscripts of either remain. Several important copies of these, however, are still preserved among the treasures of the great libraries, notably 'The Codex Vaticanus,' 'The Codex Sinaiticus,' and 'The Codex Alexandrinus.' An early translation of the Hebrew Scriptures into Greek, known as 'The Septuagint' was made, according to tradition, by seventy translators in the third century B.C., and is still in use in the Greek Church. An early translation of the Scriptures into Latin, known as 'The Vulgate' (i.e. the commonly circulated version) of St. Jerome, belongs to the fourth century A.D. It was taken to Ireland by missionaries, whence by way of Iona it found its way into Northumberland.

[1] With the exception of Daniel II, 4.—VII; Ezra IV, 8—VI, 18; and VII, 12–26; and Jeremiah X, 11, which were written in Chaldee.

CODEX ALEXANDRINUS.

Fifth Century. British Museum.

The Alexandrine Manuscript of the Christian Scriptures is almost complete in both Testaments, the Septuagint version of the Old and the original Greek of the New. It consists of 773 sheets, 12¾ by 10¾ inches, of very thin gray goatskin vellum, written on both sides in two columns of faint but clear characters. It was made in the early part of the fifth century, under the supervision of Thecla, a noble Christian lady of Alexandria, in the fifth century. It was brought from Alexandria to Constantinople by Cyril Lucar, Patriarch of Constantinople, who in 1624 gave it into the charge of the English Ambassador for presentation to King James I.; but owing to James' death before the presentation could be made, it was presented instead to Charles I. It remained in the possession of the English sovereigns until the Royal Library was presented to the nation by George II. in 1753. With the exception of the greater part of Matthew to Chapter xxv., two leaves of John, and three of Second Corinthians, it contains the whole Greek Bible, including the two Epistles of Clement of Rome, which in early times ranked among the inspired books. Its table of contents shows that it once included also the "Psalms of Solomon," though, from their position and title in the index, it is evident that they were regarded as standing apart from the other books. The Museum has bound the leaves of this precious manuscript in four volumes, and has had photographic copies made of each page for the use of students. The accompanying reproduction is from the last chapter of the First Epistle of John, from "His Son," in verse 9, to the end.



About 700 A.D. portions of the Bible were translated into Anglo-Saxon in the Lindisfarne Gospels, and numerous versions and paraphrases were made by Bede, by Cædmon, and under the direction of King Alfred. The table that follows indicates the chief events in the history of the text of the Bible:

HISTORY OF THE BIBLE

DATES	EVENTS
690–700	Lindisfarne Gospels.
1380	Wyclif translated New Testament.
1382	Wyclif translated Old Testament.
1453	Taking of Constantinople by the Turks, and spread of Greek scholarship.
1455	First printed Bible: Mazarin Bible printed in Latin at Mainz by Gutenberg or Fust and Schoeffer.
1466	First German Bible printed at Strassburg.
1471	First Italian Bible printed at Venice.
c 1475	Caxton introduces printing press into England.
1477	First Dutch Bible printed at Delft.
c 1480	Revival of classical studies and of theology under Grocyn, Colet, Warham, More, etc.
1497	Erasmus in England.
1526	Tyndale's translation of New Testament printed at Cologne and Worms.
1535	Tyndale and Coverdale publish the first complete English Bible at Zurich and Antwerp.
1537	Matthew's Bible, based on Tyndale, authorized by Cranmer.
1539	The Great Bible, translated by Coverdale, first authorized for use in Churches.
1548–1552	Cranmer: English liturgy.
1559	Book of Common Prayer.
1560	Geneva or Breeches Bible, translated by Whittingham of Oxford et al., and used by Puritans in the Civil War.
1568	Bishop's Bible, a revision of the Great Bible, placed in Cathedrals and Churches.
1571	Thirty-nine Articles.
1582	Rheims New Testament.
1604	Hampton Court Conference.
1609	Douai Bible.
1611	King James's Authorized Version.
1881	Revised Version of New Testament.
1884	Revised Version of Old Testament.
1895	Revised Version of Apocrypha.

Characteristics of the Bible. The simplicity and directness of the prose used in the English translation of the Bible cannot be over-estimated as an influence upon English style, especially as a corrective to the florid ornateness to be found in the prose of Elizabeth's day. The Anglo-Saxon element in the language of the Bible is very prominent and constitutes about ninety-three per cent. of the whole. It has been calculated that while Shakespeare used about twenty thousand words, and Milton thirteen thousand, the vocabulary of the Bible is limited to six thousand. Its chief characteristics may be summed up briefly as follows:

1. The Bible shows a lack of systematic arrangement of the books according to any general principle of chronology, historical relationship, or association of subject matter.

2. It does, however, preserve a unity of theme throughout, since it deals with "the ways of God to men" from the early primitive legendary record

> «Of Man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal taste
> Brought Death into the world, and all our woe
> With loss of Eden, till one Greater Man
> Restore us.»

3. The type of thought which prevails throughout is predominantly intuitive rather than logical. There is a passionate earnestness of aspiration and a forceful directness of expression foreign to the subtleties of logical discussion which, in a later age, were so to delight the minds of the mediæval Schoolmen.

4. As a consequence, the Bible lacks a scientific interest or method. It leans rather to an anthropomorphic conception of the universe and to an idealistic interpretation of individual experience. Whatever realism there is comes from vivid experience and from a characteristic eastern fondness for the concrete and the picturesque, tinged with an innate oriental love for the beauty or the charm of external nature.

5. In style we find an abundance of that repetition of ideas and of that antithesis of phraseology which are characteristic literary devices of Hebrew thought, and a prevalence of concrete pictures and suggestive images in which even abstract ideas and relationships manifest themselves concretely to the pictorial eye of the Hebrew poet.

Literary Influence. Leaving aside the influence of the Bible on religion and theology, as well as on painting and architecture, one finds that its literary influence is enormous. Whole libraries of sermons and devotional books have grown from it; it crops up everywhere in direct or in modified quotations, even in the daily newspaper; phrases from it have become part of the current speech of the common people; innumerable allusions to its characters or its events are on the tongues of men each day. Apart from this, however, it runs like a thread of gold through the tapestry of English literature and has stimulated the imagination and ennobled the style of writers in every century. To it perhaps more than to any other cause are due the deep earnestness and religious feeling which characterize so much of English literature, and which echo as the dominant note of Carlyle and of Ruskin in his later years.

CHRONOLOGY OF BIBLE HISTORY

DATES	EVENTS
c 2130–2088 B.C.	Hammurapi unified Babylonia.
c 2100	Abraham.
1300–1234	Rameses II.
c 1230	The Exodus.
c 1025–1010	Saul.
c 1010–970	David.
c 970–933	Solomon.
933	Kingdom divided between Rehoboam (Judah) and Jeroboam I. (Israel).
876	Ahab, King of Israel.
873	Jehoshaphat, King of Judah.
722	Fall of Samaria and end of the Northern Kingdom.

CHRONOLOGY OF BIBLE HISTORY—*Continued*

DATES	EVENTS
668–626	Assur-bani-pal reigns in Assyria.
597	First captives carried to Babylonia by Nebuchadnezzar.
586	Destruction of Jerusalem by the Chaldæans.
539	Capture of Babylon by Cyrus.
538	Many Jews return to Palestine under Zerubbabal.
458	Return of exiles with Ezra.
445, 432	Nehemiah visits Jerusalem.
332	Palestine becomes part of the empire of Alexander.
323	Death of Alexander the Great.
320	Palestine comes into the hands of the Ptolemies.
312	Era of the Seleucidæ begins.
c 280	Septuagint translation of the Bible completed.
198	Antiochus of Syria obtains possession of Palestine.
168	Antiochus tries to suppress Jewish religion. Temple services cease.
167	Rise of the Maccabees.
165	Re-dedication of the Temple.
65	Pompey captures Jerusalem. Palestine is made part of the Roman province of Syria.
44	Assassination of Julius Cæsar.
c 4	Birth of Jesus Christ.
c 29 A.D.	Crucifixion of Christ.
64	First persecution of the Christians.
70	Siege and capture of Jerusalem by Titus.

READING RECOMMENDED

SELECTIONS	REFERENCES
The Old Testament and the Jewish Apocrypha (C. H. Toy)	18: 10775–10818
Narrative Prose	18: 10775–10781
The Prophets	18: 10782–10790
Poetry	18: 10791–10808
Apocalypse	18: 10806–10809
Apocrypha	18: 10809–10814
Odes in praise of Wisdom	18: 10815–10818
The New Testament (F. W. Farrar)	17: 10565–10578
The Sermon on the Mount	17: 10578–10584
From the Gospel according to St. Mark	17: 10584
The Parable of the Good Samaritan	17: 10585

READING RECOMMENDED—*Continued*

SELECTIONS	REFERENCES
The New Testament—*Continued*	
The Parable of the Prodigal Son	17: 10585
On the Sabbath	17: 10586–10587
Discipleship	17: 10588
The Conversion of Paul	17: 10589–10590
The Nature of Love	17: 10591
Immortality	17: 10591–10592
From the General Epistle of Jude	17: 10593
The Vision	17: 10594–10596
Wyclif's Bible	26: 16237–16242
Semitic People in Civilization (E. Renan)	20: 12180–12190
The Washing of Hands (A. Edersheim)	9: 5146–5150
The Scriptures (E. Mulford)	17: 10422–10424
Mistakes about Jesus (T. Parker)	18: 11077–11086

The old artificial division of the text of the Bible into chapters and verses destroys for the modern reader much of the narrative continuity of the original text. ‹The Modern Reader's Bible› (ed. R. G. Moulton), the ‹Century Bible› (ed. W. F. Adeney), or the ‹Historical Bible› (ed. C. F. Kent) will be found useful for those who wish to read wisely in the Bible; and ‹Uncanonical and Apocryphal Scriptures› (ed. E. T. Churton) and ‹The Apocrypha and Pseudepigrapha› (ed. R. H. Charles) supply the text of those books which are not included in the canon of the Bible. Reference may also be made to J. H. Gardiner's ‹The Bible as English Literature,› and to R. G. Moulton's ‹The Literary Study of the Bible,› to R. E. Prothero's ‹The Psalms in Human Life,› and to the ‹International Critical Commentary› (ed. Driver, Plummer, and Briggs).

THE DRAMA BEFORE SHAKESPEARE

Introduction. In England, as in ancient Greece, the drama arose out of religious ceremonies. In Greece it was around the altar of Dionysos that the primitive Greek drama evolved. In the England of the Middle Ages it was before the altar of the Roman Catholic Church that the English drama began. The description of the drama as an attempt of a people to see itself is true only of the later stages of

development. In the beginning it was a form of ritual, an attempt to make obvious to the eye certain spiritual truths which lay at the heart of popular worship — a description that is true of primitive peoples and of both Greece and England.

Religious Drama. It is not without reason that the mediæval drama in England had its birth in the services of the Church. In the Mass, especially at Christmas and at Easter, the dramatic element of the Bible stories represented in the gospel selections for the day made an extraordinary demand upon the visual imagination and gave an unusual opportunity for the use of objective elements of representation. At Christmas, for instance, it had long been the custom of the Church to set up a manger representing the Nativity, so that the central truth of the season might be brought home vividly to the eyes and hearts of the people. With a similar purpose in view, on Good Friday the crucifix was taken down from the altar and was laid in a recess underneath it or in a specially prepared sepulchre in the choir. On Easter morning, with a procession and much rejoicing, the crucifix was restored to its place on the altar. In this way the burial and resurrection of Christ were symbolized in action and with the use of what we may not inappropriately call stage properties.

There remains one more element before such representation can be called dramatic, and that element is language. This was supplied in a very small but effective fashion by the words of the gospel lesson for the day. On Easter Day, for example, a monk clothed in white would sit at the altar where the crucifix lay hidden. To him would come other monks clothed to represent the apostles and the Maries. To them the monk representing the angel would say, using the words of the gospel, "Quem quæritis in sepulchro, O Christicolæ?" The followers of Christ would then reply, "Iehsum crucifixum, O Cœlicole," and would receive the answer, "Non est hic. Resurrexit sicut prædixerat. Ite,

nuntiate quia surrexit de sepulchro."[1] Those who represented the disciples would then depart singing a hymn of rejoicing.

This simple scene contains all the elements that go to make up true drama. In the first place, there is impersonation; in the second place, dialogue; in the third place, a definite action accompanying the speech. All that remains then for drama to do in the future is to elaborate the number of actors, the dialogue, and the series of actions. This formula holds as much for a play of Shakespeare or for the modern play as it does for the simple, old, mediæval dramas.

Mystery, Miracle, and Morality Plays. The next step in the development of the drama was to use somewhat the same formula at Christmas time, substituting the manger for the sepulchre, and the Wise Men from the East for the disciples. It was not difficult, then, to apply this same method of simple dramatic representation to other Bible stories, and before long most of the important incidents of the Old Testament and of the New were represented in crude dramatic form in the church at the appropriate season. Stories from the lives of the saints also began to be acted on the saints' days, and we get in this way the distinction between the "mystery" play, which dealt with the mysteries of God's ways with men as recorded in the stories of the Bible, and the "miracle" play, which represented the extraordinary or miraculous events in the lives of the Christian saints.

Another form of play which grew up somewhat later was called the "morality." In this, the place of Bible characters or of saints was taken by personifications of human virtues and vices, usually struggling for the possession of the human soul, which is frequently represented as being besieged in the castle of the body by an army of vices, to be

[1] "Whom seek ye in the sepulchre, O Followers of Christ?" "Jesus who was crucified, O Heavenly One." "He is not here. He has arisen as he foretold. Go, say that he has arisen from the grave."

finally rescued by a counter-attack of the virtues. In these plays the devil is a prominent character and one who lends himself, as the drama becomes more and more popular, to humorous purposes.

Secularization of the Drama. Plays were first of all acted at the foot of the altar and in the choir of the church. The actors were monks or priests; the costumes were the vestments of the church. The ordinary Gothic church, however, is not by its structure very well adapted to dramatic representation. It is long, narrow, and dark, and the view of the people standing in the nave and transepts is often interrupted by heavy pillars. It is not, therefore, unnatural that the place of representation should, as time went on, be moved outside to the churchyard, and that the aid of the laity be called upon for the representation of the more elaborate spectacles. This was the first step towards the secularization of the drama. The churchyard, however, had its disadvantages and, when the acting of various Bible stories was put into the hands of the guilds, the scene of representation was transferred to the town. Each guild was entrusted with the suitable representation of a Bible story on a "pageant" (from "pagina," a platform). These floats, which are very much like those in use to-day in labor processions, were drawn on wheels through the streets of the town. They would stop at stated places, such as in front of the church or in the public square, and there the little plays would be acted. The people would gather at these recognized places and remain there until the whole series of pageants had passed in succession before them. Later on, the square courtyard of the old-fashioned inn, with its tiers of galleries, was found a convenient spot, and this hollow square provided the inspiration for the construction of the first Elizabethan theatres which were erected in Shakespeare's time.

Staging. The stage of the pageant consisted usually of two stories, of which the bottom one was curtained in to

serve as a dressing-room, while the upper platform provided space for the action in full view of the populace. Every attempt was made to introduce realism. The mouth of Hell was represented by the gaping jaws of an enormous dragon from which issued clouds of smoke made by burning wet straw below. Devils dressed in red, with long tails and pitchforks, drove the damned into perdition. God was represented, with a gilt mask and hair, as a benevolent old man attended by angels with wings. Some of the accounts of the time contain such entries as four pence to the man who hanged Judas, and five pence more for cock-crowing. Some unknown person received three pence for mending Hell, and another five pence for "setting the world on fire." The guilds were heavily fined for any failure to give a suitable representation of the stories entrusted to them.

Cycles. Gradually these plays grouped themselves into what are known as "cycles" in which the Bible stories were arranged in chronological series. Several important collections of these plays which remain are the Woodkirk or Wakefield (Towneley) cycle, consisting of 32 plays; York, 48 plays; Chester, 25 plays; Coventry, 32 plays. From the size of these collections, it is obvious that at a very early date England had a large body of religious drama.

Early Writers. Secular drama, however, was soon to grow out of the religious plays, partly through the influence of the morality play, partly through the influence of the chronicle histories of the time. In the reign of Henry VI., John Bale wrote a Protestant morality called 'King John,' which is the first of the historical plays which were to have such a vogue in Shakespeare's day. Another writer, John Heywood, developed the morality in the direction of comedy, and in his little play 'The Four P's, or The Merry Interlude of the Palmer, the Pardoner, the Potycary and the Pedlar,' he started the love of comedy in English drama which is to mingle itself in even the high tragedies of Shakespeare. The first real English comedy, however, is 'Ralph Roister

Doister' (1552–3) by Nicholas Udall, a well-known scholar of the day, who adapted his play from Latin comedy. 'Gammer Gurton's Needle' (1575) is a more original comedy by John Still, another scholar of the time. The first English tragedy, written by two lawyers, Thomas Norton and Thomas Sackville, was, like the first comedy, based on classical models. The first edition bore the name 'Gorboduc' (1562); the second, that of 'Ferrex and Porrex.' It is a play which reaches the highest point of poetic power between Chaucer and Shakespeare, and was praised by Sir Philip Sidney as being "full of stately speeches and well-sounding phrases, climbing to the height of Seneca his style." This play is also interesting because it has five acts, each preceded by dumb-show and followed by a chorus, and because it is written in blank verse, first introduced some five years before by Surrey in his translation of the 'Æneid.' Here, then, we find most of the elements which Shakespeare will use for his greatest plays. Another play of the time, by one Thomas Hughes, 'The Misfortunes of Arthur,' is significant for two reasons. It shows the influence of Seneca with his love of tragedy and gloom, which was to have such an influence through Kyd upon Elizabethan drama; and it draws its inspiration from English history. Both of these elements, a love of tragedy and a use of English history, Shakespeare is to raise to lofty heights within a generation.

GEOFFREY CHAUCER

Now that we have traced in a general way the broad movements of mediæval literature in England and have seen the main outlines of the development of such types of writing as the popular ballad and romance, and have glanced at the history of the Bible and the rise of the English drama, we must turn back for a moment to glance at some of the individuals who were writing during these centuries.

Foremost in time, and chief in importance among these

is **Geoffrey Chaucer** (1340–1400) who is significant because he is the "Father of English poetry," and who is also interesting to the modern reader as a teller of good tales and as a gentle humorist. With him began modern English literature, for he fixed the fluent language and gave the supremacy to the London speech in which he wrote. But Chaucer deserves attention for other than linguistic or historical reasons. Though at first sight his poetry seems to present difficulties, these disappear if he is read with the ear as well as with the eye, and a little perseverance brings a rich reward. Chaucer has enthralled the readers of every succeeding century, and he is one of our literary possessions that we "will not willingly let die."

To appreciate Chaucer one needs a little knowledge of the conditions of life in his day, a leisurely disposition, and a sense of humor. In a measure, Chaucer did for England what his great contemporaries, Petrarch (1304–1374) and Boccaccio, (1313–1375) did for Italy: he polished the technique of verse and told a good story excellently. At the same time he reflected the main literary interests of his day: he introduced into England the intricacies of the love allegory so popular in France ('Romance of the Rose' and 'Parliament of Fowles'); he showed the influence of Italy in that admirable example of a tale well told, 'Troilus and Criseyde,' in the allegorical 'House of Fame,' and in the early series, the 'Legende of Good Women'; while in 'The Canterbury Tales' he gave the world an English collection of tales to take rank with the 'Arabian Nights' and Boccaccio's 'Decameron' as stories "not of an age but for all time."

In the 'Prologue' to 'The Canterbury Tales' Chaucer apparently plans to write one hundred and twenty tales, of which he completed less than twenty-four. He uses skilfully a convenient device to give a semblance of unity to his work. At the Tabard Inn at Southwark, near where the theatres of Shakespeare's day were to stand, meet a company of

pilgrims on their way to the shrine of St. Thomas à Becket at Canterbury.

> « Wel nyne and twenty in a companye,
> Of sondry folk, by aventure y-falle
> In fellawshipe, and pilgrims were they alle,
> That toward Caunterbury wolden ryde.»

They include all sorts and conditions of men and several women, notably the capable and much-traveled Wife of Bath and the gentle Prioress. The jovial Host of the Tabard, with a keen eye for business, proposes that each tell two tales on the journey to Canterbury, and two on the way back. He who tells the best story shall have a supper at the Tabard as his reward, and the Host himself shall be the judge. And so we see them riding forth in the early morning, "all in a flock," a gentle company eager to pass the time pleasantly on the highroad to Canterbury. It is, indeed, a fair and pleasant countryside through which their horses amble, with the May sunlight on the broad downs of Kent and on the daisies by the roadside. "The smale birdes singen clear" so that the trees and garden-closes are filled "with their sweet jargoning" as the pilgrims move leisurely, with full enjoyment of life and story, toward the distant spires of Canterbury.

The reader should note in the 'Prologue' Chaucer's power of vivid description, the many touches of his quiet humor, often at his own expense, and his keen and kindly character drawing. It must be remembered that Chaucer is writing for a leisurely age, whose delight in detail was not spoiled, as ours is, by the modern magazines. It must be remembered that the favorite subjects of the stories of Chaucer were drawn from the misfortunes of great men ('Monk's Tale'), from the mediæval 'Bestiaries' ('Nun's Priest's Tale'), from the legends of the Church ('Man of Law's Tale'), from the great body of romances of England and France ('Wife of Bath's Tale'), or from the classic stories of Greece and Rome ('Physician's Tale').

CANTERBURY PILGRIMS

From Painting by Thomas Stothard

Like every other writer of the day, Chaucer drew heavily upon the common fund of classic literature for his materials and even upon his Italian and French contemporaries. Shakespeare did likewise, and this accepted literary method of an age before ideas of copyright, literary property, and plagiarism developed, must not blind us to the achievement of these early makers of fine verse. It is what the writer does with his raw material that is the test of art, and the originality of Chaucer, like that of Shakespeare, consists in his use of his sources and in the charm of his narrative and verse. Something of the old-world atmosphere of the morning of English literature ought to come back to the reader who joins Chaucer's company on the pilgrimage to Becket's shrine at Canterbury. The poet's own words are invitation hearty enough for any reader:

> «This is the way to all good aventure;
> Be glad then, reader, and thy sorrow off cast:
> All open am I: pass in and speed thee fast.»

As one looks back over Chaucer's poetry, certain characteristics stand out prominently. Chief of all these is his fundamental humanity, his broad and genuine sympathy with all sorts of men and women in all sorts of situations. He has within himself the spirit of comedy, as in a later age Shakespeare and Balzac and Meredith were to have it. Balance of character and saneness of outlook on life he has, and delicate humor in a coarse age, nimble wit, and impartiality. He achieved that unusual distinction of the great genius: he could live in the world of men and in the world of art. The flowers and the birds, blue sky and running water, the ever changing stream of men and women — these were intensely real to him, and their color, their beauty, and their individuality caught his eye and touched his heart.

As Dante portrayed the soul of the Middle Ages, so Chaucer gives us a picture of its outward aspects, of its

multitudinous interests, of its throbbing physical life. Dante saw the world darkly in a sombre glass. Chaucer makes the sunshine of his gentle humor play upon his people and his scenes. His gaiety is infectious. His charm is a permanent one. With Dryden we say, on coming to the end of his 'Tales' — "Here is God's plenty."

CHAUCER'S FOLLOWERS

Chief among the contemporaries of Chaucer is the "Moral Gower" (*c* 1325–1408) whose doubts as to the value of English as a literary medium led him to write his 'Speculum Meditantis' in French, and his 'Vox Clamantis' in Latin. His third work 'Confessio Amantis' (Confession of a Lover) is in English, a collection of over one hundred short tales well told, but without Chaucer's dramatic sense or his narrative skill. After the death of Chaucer, "the maister dere and fadir reverent," come facile writers but dull souls who serve but to show the pre-eminence of their model by their own falling-short. John Lydgate (*c* 1370–1451) and Thomas Hoccleve (*c* 1370–*c* 1450) are the most conspicuous among the followers of the Chaucerian tradition. Chaucer guided the "rude penne" of the former; and the latter, though he was the friend and pupil of Chaucer, "was dulle, and lerned lytle or naught" — a statement from which the modern reader is not likely to dissent.

SCOTTISH POETRY

We must remember that the dialect spoken to the north of the river Humber was just as much English at this day as was the Midland dialect which Chaucer used in London, and that much of the best poetry of the fifteenth century is written in this northern speech.

John Barbour (1316–1395) was writing his poem on 'Bruce' while Chaucer was telling his 'Canterbury Tales.' James I., of Scotland (1394–1437), a cultured prince and an

admirer of Chaucer and Gower, wrote his artificial and uninspired 'King's Quair.' Better poets are Robert Henryson (?1425–*c* 1500) and Gawain Douglas (?1474–?1522), both of whom show a keen delight in nature; but greatest of all is William Dunbar (?1460–?1520), the outstanding figure in the arid interval between Chaucer and Spenser, and one who in some of his characteristics foreshadows Robert Burns.

READING RECOMMENDED

AUTHORS	REFERENCES
Geoffrey Chaucer	6: 3551–3600
John Gower	11: 6579–6592
William Dunbar	8: 5064–5068

THE RENAISSANCE

The Renaissance is a general term applied to all European literature to indicate a re-birth or a revival of an educated and artistic interest in the classics, and an appreciation of those characteristic aspects of life which are really cultural. In this way we have the additional descriptive terms "Revival of Learning" and "Humanism" to denote this new period which older historians are fond of contrasting with the so-called "Dark Ages." We are beginning to realize that the darkness was more in our own minds than it was in a period which had been too little studied in the light of modern historical methods.

In 1453, the city of Constantinople was taken by the Turks, and hundreds of Greek scholars took refuge with their precious manuscripts in Western Europe. Greek culture and the love of scholarship were thus dispersed throughout the continent and had an incalculable influence upon the literature of Europe. Everywhere schools and universities were founded; and the study of Greek became

not a fashionable fad but a serious passion with the scholars of the Renaissance. In those days manuscripts were rare and precious things: a manuscript Bible was worth the wages of a man for eight months, and a manuscript book on astronomy is known to have been worth as much as eight hundred pounds of butter. Manuscripts were loaned by one monastery to another and were copied laboriously by the monks. One of the Florentine nobles employed forty-five copyists who produced two hundred volumes in a period of two years.

Such were the conditions when Gutenberg, Fust, and Schoeffer began to experiment with movable type in Germany. The advantages of this mechanical means of making books, though obvious to us to-day, need to be emphasized as a factor of great moment in the history of literature. About 1476, Caxton set up the first English printing press in Westminster Abbey, and published "The Dictes and Notable Wise Sayings of the Philosophers" — the first of a long series of books which came from his press and which included such works as Malory's 'Morte d'Arthur,' Chaucer's 'Canterbury Tales,' Gower's 'Confessio Amantis,' and a translation of Virgil's 'Æneid.'

The university at Oxford, which had been the scene of a notable decline of learning and which still handed down the old scholastic curriculum which no longer had any close relation to contemporary life, was now revivified by the lives of a group of enthusiasts in the new learning, sometimes called 'The Oxford Reformers.' This group included William Grocyn (?1440–1519), Thomas Linacre (*c* 1460–1524), John Colet (?1467–?1519), and, greatest of all, Desiderius Erasmus (1467–1536), whose chief English follower was Sir Thomas More (1478–1535). These men helped to bring into England a new love of the classics and to instill into the minds of English writers the ideals of Italian Humanism, which can be traced back to the work of Petrarch (1304–1374) and Boccaccio (1313–1375). Erasmus

in his 'Praise of Folly' ('Encomium Moriæ,' 1511) and More in his 'Utopia' (1516), both written in Latin though soon translated into all European languages, stir up the minds of Englishmen upon subjects of immediate interest and in close connection with the life of their own day. The former calls attention to the three great enemies of human progress, vice, ignorance, and superstition; and More gives us an ideal study of social conditions, especially from an economic and political point of view.

More's 'Utopia' or 'Nowhere' was located in a world which, geographically at least, was becoming rapidly better known, for already the names of Columbus, Magellan, Vasco da Gama, and Cabot were prominent in the story of the exploration of the New World, and Raleigh, Drake, and Frobisher were Elizabethan sea-dogs who were beginning to show their teeth to that hereditary enemy of England, Spain, her great rival in the partitioning of the New World. It is with the opening of the Western Hemisphere that we enter the realm of Elizabethan literature and find it ruled by Shakespeare.

READING RECOMMENDED

AUTHORS	REFERENCES
Petrarch	19: 11357–11383
Boccaccio	4: 2089– 2115
Erasmus	9: 5509– 5537
Sir Thomas More	17: 10295–10303
M. Arnold: Oxford	2: 864– 865
Michelet: The Renaissance	16: 9993– 9994

THE NEW POETRY

While the daring sailors of the Tudor sovereignty were seeking a new world beyond the confines of the old, and while the theologians at home were building a new church after the upheaval which had shaken the structure of the

old, the "courtly makers" were finding new possibilities in poetry.

Wyatt and Surrey. Sir Thomas Wyatt (?1503–1542) and Henry Howard, Earl of Surrey (?1517–1547), many of whose poems were published in 'Tottel's Miscellany' (1557), were giving new life to English verse. Of these "two chief lanternes of light to all others that have since employed their pennes upon English poesie," the former, through travel on the continent, came under the influence of the classics and the broad Humanism of Petrarch's works. Gifted with a cultivated taste, he imitated and translated the European authors then popular, introduced into England the "amoristic" genre of poetry, and experimented with the possibilities of English metre under the inspiring guidance of Italian forms. The Earl of Surrey, with a finer ear for metrical niceties than Wyatt, also cultivated the Sonnet, but is chiefly significant for having translated the 'Æneid' into blank verse, which he introduced into England. This greatest of all English metrical forms was used with strength by Marlowe, with the utmost variety and skill and melody by Shakespeare, and with a sonorous organ-note by Milton, so that we have come to believe it to be the characteristic metre of tragedy and of epic poetry.

The Sonnet. No other form of verse has perhaps endeared itself so much to the poet's heart as has the Sonnet. If the epic may be compared to a tapestry or a mural painting, then the Sonnet is most like a miniature, for it is suitable only for certain subjects and it requires, above all, a delicate art and a fine discriminating skill. Nowhere else in literature can we find so much beauty in so small a space, and the greatest artists in words from the time of Petrarch to the present day have delighted to distill the quintessence of their poetry into this fine and clear-cut form.

The Sonnet consists of fourteen lines, divided into two sections: the first, known as the "Octave," consists of eight lines in which the poet starts from some objective cause for

his emotions and briefly and significantly describes the situation; the second, known as the "Sestet," consists of the remaining six lines and is much more subjective in tone than the preceding part, for the poet now changes from the external to the internal, and, leaving aside the world, proceeds to reveal his inmost heart until he finally arrives at the climax of his emotion in the last line.

The rhyme scheme of the Sonnet admits of certain variations. The Italian type, which Wordsworth occasionally follows, uses *abba abba* for the Octave, and *cde cde*, or *cde dcd*, or *cde dce*, or *cde edc* for the Sestet. Wyatt, Surrey, and Shakespeare usually use *abab cdcd efef gg*, and Spenser, *abab bcbc cdcd ee;* but there are to be found a number of slight variations from these dominant types.

In the Elizabethan age, the Sonnet had an enormous vogue. It was frequently addressed to patrons and was often written in a connected series known as a sequence or a cycle, of which Sidney's 'Astrophel and Stella' (1591), Spenser's 'Amoretti' (1595), and Shakespeare's 'Sonnets' (*c* 1594) are the most important as well as the most beautiful.

READING RECOMMENDED

AUTHORS	REFERENCES
Sir Thomas Wyatt	26: 16230–16234
Sir Philip Sidney	22: 13397–13398
William Shakespeare	22: 13219–13224
R. W. Gilder: The Sonnet	11: 6353
E. Lee-Hamilton: What the Sonnet is	28: 16774
Refer also to the Sonnets of:	
Dante	7: 4353–4355
Petrarch	19: 11376–11383
Michel Angelo	16: 9979–9981
Milton	17: 10047–10048
Wordsworth	26: 16214–16216
Keats	14: 8511–8512
Rossetti	20: 12430–12434
Meredith	16: 9939a–9940b

Pre-Spenserian Poets. There still remain two notable poets who were precursors of the author of 'The Faerie Queene.' The first of these, Thomas Sackville, Lord Buckhurst (1536–1618), contributed an 'Induction' to 'The Mirror for Magistrates,' a lengthy poem of composite authorship intended to be a continuation of Lydgate's 'Fall of Princes'; the other, George Gascoigne (?1536–1577), is notable for 'The Steel Glass' (1576), a strong satirical poem on contemporary conditions after the fashion of More's 'Utopia,' but still more for a translation of Ariosto's 'Gli Suppositi,' which he published in 1566 as 'The Supposes,' and which is the first prose comedy in the English language.

III. THE ELIZABETHAN AGE

(1564–1616)

THE HISTORICAL BACKGROUND

It is difficult for us who live in an age whose dominating characteristic is democracy to realize to what extent and with what intensity the people of England indulged in a kind of hero-worship whose object was Queen Elizabeth. The tide of national life was running high and the enthusiasm of the nation found an outlet in display and pageantry. The Englishmen who "filled the spacious times of great Elizabeth with sounds that echo still" were themselves men of heroic mould. Looking backward with the eyes of Milton, we seem to see the England of this day as

«a noble and puissant nation, rousing herself like a strong man after sleeping, and shaking her invincible locks. Methinks [says Milton] I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam; purging and unscaling her long abused sight at the fountain itself of heavenly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means.»

England under Elizabeth was indeed a "noble and puissant nation," and not merely in a political sense; even more so was it a golden age in the realm of literature. It was as if the dormant experience which had been storing itself up in England since the time of Chaucer had suddenly aroused itself and awakened to a realization of its full power. This is a great age in poetry, in prose, and in drama, for it has given us a flock of singing birds whose lyric note still sounds sweetly; in prose it has given us the rich, if antiquated, style of Lyly, the clear thought of Sidney, and the terse epigrammatic expression of Bacon; and in the drama, head and shoulders above his distinguished company of fellow craftsmen, Shakespeare, who is "not of an age but for all time."

The centre about whom the courtiers and the writers of the day revolved was Queen Elizabeth. Spenser in the letter prefixed to his 'Faerie Queene' says: "In that 'Faerie Queene' I mean glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our souveraine the Queene, and her kingdom in Faerie Land."

Elizabeth was in fact the 'Gloriana' of a glorious age, and it is not the lowest praise that we give her when we say that, finding a realm in which religious intolerance and political uncertainty were rampant, she so steered her course between the Scylla of reformation and the Charybdis of political revolution that her administration has become synonymous with tolerance and peace. She found her island kingdom in grave danger of European vassalage; she left it independent of all European powers and respected by the world at large. She found a Church poised uncertainly between reaction and reform; she left it upon a firm foundation which since her day has never been seriously shaken. She was, indeed, a great character in a great age. Possibly in her, as in her subjects, the necessities of the time brought out the heroic in character and encouraged the magnificent in action. Certain it is that at no other time has the Crown

shone with the reflected light of an intenser loyalty or of a deeper national devotion. The words which Shakespeare puts into the mouth of John of Gaunt in 'Richard II.' are but the echo of the thought of every loyal Englishman of the day of Queen Bess as he looked with pride upon

> «This royal throne of kings, this sceptr'd isle,
> This earth of majesty, this seat of Mars,
> This other Eden, demi-paradise
> This fortress built by Nature for herself
> Against infection and the hand of war,
> This happy breed of men, this little world,
> This precious stone set in the silver sea,
> Which serves it in the office of a wall
> Or a moat defensive to a house,
> Against the envy of less happier lands.»

It was, indeed, "the envy of less happier lands" which produced most of the political complications of Elizabeth's day, and she needed the skillful help of far-seeing and astute courtiers to guide the ship of state with safety. In Burghley, Essex, and Leicester, among others, she found such men, able statesmen who shared the Tudor conception of monarchy and were willing to further its ideals and to foster its aims. Elizabeth's diplomatic refusal of the proffered hand of Philip of Spain without forfeiting his support or alienating his sympathies; her re-establishment of the ecclesiastical supremacy of the sovereign within the realm; her authorization of the use of the English language in the Book of Common Prayer in church services; her enforcing of the Oath of Supremacy upon the clergy — all of these problematical situations fraught with the possibility of grave international complications or internal strife, she managed with a caution and a skill which maintained peace abroad and at home, which created in the minds of her subjects a nation-wide conviction of her interest in their welfare, and which called from their hearts a feeling of gratitude for her concern in the common weal.

In this age of strong personalities and of great figures, that of the Queen is perhaps the most striking. As Green says:[1]

«She was at once the daughter of Henry and Anne Boleyn. From her father she inherited her frank and hearty address, her love of popularity and of free intercourse with the people, her dauntless courage and her amazing self-confidence. Her harsh man-like voice, her impetuous will, her pride, her furious outbursts of anger, came to her with her Tudor blood. She rated great nobles as if they were schoolboys; she met the insolence of Lord Essex with a box on the ear; she broke now and then into the gravest deliberations to swear at her ministers like a fish-wife. Strangely in contrast with these violent outbursts of her father's temper stood the sensuous, self-indulgent nature she drew from Anne Boleyn. . . . She loved gaiety and laughter and wit. A happy retort or a finished compliment never failed to win her favor. She hoarded jewels. Her dresses were innumerable. Her vanity remained, even to old age, the vanity of a coquette in her teens. No adulation was too fulsome for her, no flattery of her beauty too gross. . . . But the Elizabeth whom they saw was far from being all of Elizabeth. Wilfulness and triviality played over the surface of a nature hard as steel, a temper purely intellectual, the very type of reason untouched by imagination or passion. Luxurious and pleasure-loving as she seemed, the young queen lived simply and frugally, and she worked hard. Her vanity and caprice had no weight whatever with her in state affairs. The coquette of the presence-chamber became the coolest and hardest of politicians at the council board. Fresh from the flattery of her courtiers, she would tolerate no flattery in the closet; she was herself plain and downright of speech with her counsellors, and she looked for a corresponding plainness of speech in return. . . . The versatility and manysidedness of her mind enabled her to understand every phase of the intellectual movement about her and to fix by a sort of instinct on its highest representatives.»

The court at this period was the centre of national life, and the courtier the most conspicuous figure of the day. Display and adulation were ideals of personal and public life that were daily realized, and were as necessary to the existence of the sovereign as her food. Triumphant pro-

[1] 'History of the English People,' Book VI., Chapter 3.

gresses through her realm satisfied her almost insatiable desire for public display and encouraged in the populace that respectful attitude towards royalty which even a strong democratic tendency cannot entirely remove. The fulsome adulation, the exaggerated compliment, the thickly coated praise of her person and her power which Elizabeth demanded incessantly and which she received in full measure from courtier, poet, and playwright, is a commentary upon the gorgeous superficiality of an age which at the same time has made some of the finest and most permanent contributions to English letters and to English political life.

The age was a luxurious one in both diet and dress. One old chronicler of the day named Stubbes asserts that, "whereas in his father's day, one or two dishes of good wholesome meat were thought sufficient for a man of worship to dine withal," it was now the custom to see the table "covered from one end to the other, as thick as one dish can stand by the other," and it was some time before the habit of eating and drinking between meals, "breakefasts in the forenoone, beverages, or nuntions after dinner," disappeared. Nor were fashions in dress less extravagant than those of the dinner table. Shakespeare in his 'Merchant of Venice' describes a young baron who "bought his doublet in Italy, his round hose in France, his bonnet in Germany." The fashions that prevailed at the English court were largely imported from the continent, and the young Englishman of fashion struttered about clad according to the latest whim of France or Spain, so that when European morals were added to the European custom, a censurer of the age described an "English man Italianate as a devil incarnate." As might be expected, the women were even less conservative than the men in matters of custom, and supplemented nature to such a degree with the devices of the dressmaker's art that a crabbed critic says that they were left "the smallest part of themselves."

The stage, too, reflected the love of gorgeous costumes of

the day and actors aped the fashion of their betters in costume as well as in freedom of manners. This extravagant love of decoration and fondness for richness is reflected in some of the English prose of the period, notably in John Lyly's 'Euphues,' in which balance of phrase and alliteration are incessantly used, and in which erudite allusions to little known classics are generously mingled with reference to the inexact and fabulous natural history of an unscientific age. Referring to Queen Elizabeth, Lyly for example says:

«Infinite were the examples that might be alleged, and almost incredible, whereby she hath shown herself a lamb in meekness, when she had cause to be a lion in might, proved a dove in favor, when she was provoked to be an eagle in fierceness, requiting injuries with benefits, revenging grudges with gifts, in highest majesty bearing the lowest mind, forgiving all that sued for mercy, and forgetting all that deserved justice.

«O divine nature, O heavenly nobility, what thing can there more be required in a prince, than in greatest power to show greatest patience, in chiefest glory to bring forth chiefest grace, in abundance of all earthly pomp to manifest abundance of all heavenly piety? O fortunate England that hath such a Queen, ungrateful if thou pray not for her, wicked if thou do not love her, miserable if thou lose her.»

This habit of making an intricate pattern out of prose is something that had a strong influence upon the writing of English. It became in Elizabeth's day a fashionable fad, but the lure of the repeated sound, of the balance of phrase, of the apt antithesis, is to be found so late as the prose of Ruskin (e.g. 'Modern Painters') and the verse of Swinburne (e.g. 'Atalanta in Calydon').

THE LITERATURE OF DISCOVERY

The age of the Tudors was the first great age of geographical discovery for England, though in the general widening of man's knowledge of the earth Europe had already had a generous share. The history of geography is in a sense the story of the expansion of commerce and of

the growth of empire. To follow these two trails would take us too far afield into the history of transportation and of colonization, but their literary significance cannot here be entirely passed over.

The increasing luxury of private life and the display of public pomp which we have seen to be a characteristic of the age of Elizabeth were in large measure responsible for the encouragement given to adventurous seamen. Though the immediate impulse to these voyages was undoubtedly either that eternal wanderlust which stirs in the Anglo-Saxon breast a powerful curiosity to yield to the lure of the unknown, yet in the background there was a national restlessness, a desire for conquest, for wider freedom, and for vast dominions which would increase the area and wealth of a European power. There was also, in some hearts at least, an element of faint hope for the discovery of El Dorado, that fabled land of gold, the Mountains of Bright Stones, the Fountain of Youth, or some such will-o'-the-wisp that in days gone by had lured men past the dangers of Scylla and Charybdis, past the gates of the central sea, toward the Islands of the Blessed, toward Atlantis and the setting sun.

The English sailors who went roving up and down the coastwise paths of island commerce and who helped to defeat the Spanish Armada were the descendants of the old Anglo-Saxon storm kings and of the turbulent, restless fighters of the Norman régime. They were also the ancestors of a numerous and sturdy band of explorers and colonizers who fly the flag of England on every sea and who have made it her proud boast that the sun never sets on her dominions.

Richard Hakluyt (?1552–1616) has preserved for us contemporary accounts of 'The Principal Navigations, Voiages, Traffiques, and Discoveries' of the English nation in Shakespeare's day. Actuated by the patriotic desire to record the adventurous exploits of his countrymen, and by a shrewd commercial insight into the sources of the wealth of

nations, he collected and printed all the accounts he could find of voyages or exploring expeditions to Russia, Tartary, India, and the far East, and most important of all, to the New World. Among the interesting accounts thus preserved to us, we have 'The Last Fight of the Revenge' in which the death of Sir Richard Grenville is narrated, the loss of Sir Humphrey Gilbert, "devoured and swallowed up of the sea," Raleigh's discovery of Guiana, and the American adventures of Sir Francis Drake.

READING RECOMMENDED

AUTHORS	REFERENCES
Hakluyt	11: 6807–6820
J. Fiske: Magellan	10: 5781–5796
Bacon	2: 1155–1202
Sidney	22: 13385–13398
Raleigh	20: 12040 a–12040 h
W. H. Prescott: Conquest of Mexico	19: 11771–11794
Bernal Diaz del Castillo	8: 4613–4619
W. Wood: England's first look	26: 16144 d–16144 k
W. Wood: Drake and the Spanish Armada	26: 16144 l

CHRONOLOGY OF DISCOVERY AND EXPLORATION

DATES	EVENTS
1256–1323	Marco Polo, early voyager.
1300–1372	Sir John Mandeville: (Travels.)
c 1305	Mariner's compass invented by Flavio Gioia.
c 1410	Roger Bacon suggests finding the Indies by sailing westward.
1470–1521	Magellan.
1486	B. Diaz sails around Cape of Good Hope.
1492	Christopher Columbus lands at San Salvador.
1497–1498	Vasco de Gama sails around Africa to India.
1497	Cabot discovers the coast of North America.
1499, 1501, 1503	Voyages of Amerigo Vespucci.
1502	Last voyage of Columbus.
1511	Discovery of the Moluccas.

CHRONOLOGY OF DISCOVERY AND EXPLORATION—*Cont'd*

DATES	EVENTS
1513	Ponce de Leon discovers Florida; Balboa discovers the Pacific Ocean.
1516	More's (Utopia.)
1520	Strait of Magellan discovered.
1522	Circumnavigation of the earth.
1534	Cartier explores the St. Lawrence.
1546–1601	Tycho Brahe.
1552–1618	Sir Walter Raleigh.
1553–1616	Richard Hakluyt, editor of voyages.
1564–1642	Galileo.
1576–1578	Frobisher tries to find the Northwest Passage.
1600	East India Company chartered.
1601	Australia discovered.
1604	French settlement at Port Royal, Nova Scotia.
1607	English colony at Jamestown.
1608	Champlain founds Quebec.
1615	Cape Horn discovered.
1619	Introduction of negro slavery into Virginia.
1620	Pilgrim Fathers land at Plymouth Rock.
1626	Peter Minuit founds Dutch settlement of New Amsterdam on Manhattan Island.

SCIENCE AND PHILOSOPHY

Though the nineteenth century is pre-eminently the age of science and is significant for the number and character of its revolutionizing inventions, earlier ages have had the obscurer task of struggling against limitations of knowledge and of material, against the bitter, powerful, and organized antagonism of the educated and the pious, and against the superstitious prejudice of the ignorant. From the astronomical revolution of Copernicus (1473–1543) to the enunciation of the theory of evolution by Wallace (1822–1913) and Darwin (1809–1882) is a long stretch of time, but it is a span that is filled with much that is interesting. A few names will serve to indicate how many sciences were beginning their development and how the problems of physical life and of material existence were presenting themselves to

men who in some cases were willing to sacrifice reputation, position, and even life, for their beliefs.

Before 1550, a medical school, including a chair of botany, had been founded at Padua; Vesalius (1514–1564), the first scientific anatomist, had carried on his researches; Luca Ghini (1500–1556) had founded the first botanical gardens at Pisa; Ambroise Paré (1517–1590) had invented ligatures for arteries; Tycho Brahe (1546–1601), one of the greatest of astronomers, had discovered the variation of the moon; the microscope had been used as early as 1590; Galileo (1564–1642) had discovered the isochronism of the pendulum, constructed thermometers and telescopes, and discovered Jupiter's satellites and the sun's spots; Kepler (1571–1630) had formulated his first and second laws; and Harvey (1578–1657) had discovered the circulation of the blood.

So much of the progressive conquest of nature was well under way before **Francis Bacon** (1561–1626) died as the indirect result of an experiment in cold storage. With Bacon's political career, with his gradual rise to the position of Lord Chancellor and with his spectacular fall, we are not here concerned. Bacon took all knowledge for his province and sought in his 'Advancement of Learning' to give a view of scientific method and achievement as it was then understood. In his 'New Atlantis' he makes his contribution to the literature of ideal societies, of which St. Augustine's 'City of God,' and Campanella's 'City of the Sun' are continental precursors; but in England, Bacon had a forerunner in Sir Thomas More, whose 'Utopia' sought to give a picture of an ideal commonwealth where economic conditions were simple and just. Bacon in his 'New Atlantis' sketches out a similar picture of an intellectual community devoted very largely to scientific investigation, and his 'Solomon's House' is founded for the "interpreting of nature and the producing of great and marvelous works for the benefit of man." It is in his 'Essays,' however, that Bacon still interests the

modern reader, and it is through them that he has had an appreciable influence upon the development of English prose. These "dispersed meditations" of his are the unstudied product of his rare leisure hours, the expression in simple prose of the pith of his philosophy of life — a philosophy which is compounded of insight into the workings of men's minds, of an ill-concealed selfishness, and a shrewd worldly wisdom. The epigrammatic terseness of his phrases has made his 'Essays' much quoted and has given him a reputation as an aphorist which is out of proportion to his value as a moralist.

Other minor writers of the period are John Lyly (1554–1606) whose 'Euphues' has already been referred to, and Roger Ascham (1515–1568) whose 'Schoolmaster' is one of the earliest professional books on education. The age of Elizabeth, however, is not a great prose age. It is a period of lyric poetry of a high order and of dramatic achievement which has been unsurpassed. Its prose is too complex, too florid, too unwieldy for simple uses. It will be only after this instrument of expression has been submitted to the discipline of reason by the eighteenth century writers that we will find it emerging refined, simplified, and adaptable as an effective instrument for the expression of ideas; but we will have to go beyond the age of Queen Anne in order to find it transformed still further into a vehicle for the expression of emotion in addition to thought. That will be the accomplishment of the Victorian age.

ELIZABETHAN DRAMA

In order to understand the achievements of the Elizabethan dramatists one must realize the process of development through which the drama had gone and the conditions under which Shakespeare and his fellow-craftsmen were working. Two currents came together in the age of Shakespeare: one of these carried along the stream of the religious

ROOM IN WHICH SHAKESPEARE WAS BORN

(Stratford-on-Avon)

drama of the Middle Ages, which had gradually become popularized and secularized; the other carried on the classic tradition which had been preserved in the plays of Plautus and Terence. A tributary stream which increased the volume came from the chronicles and histories, and gave definite impetus at one time to the popularity of the chronicle and history play, frequently heroic in character.

The social conditions under which the drama was produced had a great deal to do with its history. Little more than quarter of a century before Elizabeth's death there were no theatres in London and in 1642 the representation of such plays was forbidden by law. In this short interval, then, there arises in England a dramatic literature which is as brilliant in its own way and as permanent as the contribution which the age of Pericles made to the literature of Greece. It will be long in the history of English literature before we come upon a period where as much of merit and enduring worth is produced within so short a span of years.

The dramatists themselves were people of what we would call the middle class. They were in many cases actors before they were dramatists and belonged to a profession to which in that day a stigma was attached which perhaps was deserved only in the days of the Restoration Drama. **Shakespeare** himself served an apprenticeship in the theatre and, like his fellow-dramatists, knew both the craft of the stage and the psychology of his audience. In many cases the first work that these dramatists-in-training did was to revise old plays and to adapt them to the demands of a more modern audience. This practice, combined with the very general dependence upon "sources," accounts for the apparent imitation by the Elizabethan dramatists of their own literature and that of the continent and the classic lands. But though Shakespeare drew freely from French and Italian works as well as from English books, his originality consists in the masterly way in which he transformed the bare suggestion or the crude outlines which he used as a

basis, and his genius shows itself partly in knowing what to select and partly in knowing how to use what he had selected. Many of these Elizabethan dramatists collaborated in the writing of plays. Beaumont and Fletcher are the outstanding examples of a professional co-operation which had in itself much that was ideal.

In the Elizabethan drama we see reflected nearly all the characteristics of the age: there is the incredibly quick development from small and obscure beginnings; there is an attainment coming nigh perfection in a variety of ways; there is a richness of diction, of character, of incident, becoming at times opulent or even extravagant; and there is, lastly, that unmistakable sense of originality which makes the age of Shakespeare and its literature one of the most individual in the whole course of the history of English literature.

ELIZABETHAN DRAMATISTS

DATES	AUTHORS	REFERENCES
1553–1606	John Lyly	
?1553–?1598	George Peele	19: 11258–11262
1558–1594	Thomas Kyd	
1558–1625	Thomas Lodge	15: 9139–9142
1559–1634	George Chapman	6: 3523–3530
c 1560–1592	Robert Greene	11: 6691–6698
1564–1593	Christopher Marlowe	16: 9714–9728
1564–1616	William Shakespeare	22: 13167–13265 *c*
1567–1601	Thomas Nashe	
c 1570–?1637	Thomas Dekker	8: 4521–4527
c 1570–1627	Thomas Middleton	
?1572–1650	Thomas Heywood	12: 7345–7350
1573–1637	Ben Jonson	14: 8341–8360
?1575–1626	Cyril Tourneur	
?1576–1634	John Marston	
1579–1625	John Fletcher	3: 1674–1698
1583–1640	Philip Massinger	16: 9797–9802
1584–1616	Francis Beaumont	3: 1674–1698
1586–?1640	John Ford	10: 5889–5894
1596–1666	James Shirley	
1602–1624	John Webster	26: 15758–15768

In studying Shakespeare, consult also

R. G. White: Bacon–Shakespeare Craze	26: 15877–15880
E. Dowden: The humor of Shakespeare	8: 4807–4811
E. Dowden: Shakespeare's portraiture of women	8: 4811–4812
J. Weiss: The Court Fool	26: 15777–15778
F. von Schlegel: Of Romance (Spenser and Shakespeare)	21: 12915–12922
Ben Jonson: On Shakespeare	14: 8347
Ben Jonson: To the memory of my beloved master, William Shakespeare	14: 8347–8349
John Milton: On Shakespeare	17: 10047
Goethe: Wilhelm Meister's Introduction to Shakespeare	11: 6424–6426
Goethe: Wilhelm Meister's Analysis of Hamlet	11: 6427–6438
F. Guizot: The Example of Shakespeare	11: 6777–6780
Sir Thomas North: Translation of 'Plutarch's Lives'	19: 11605–11640
R. Holinshed: Chronicles	12: 7446–7450

The structure of the Elizabethan theatre was a necessary outgrowth of the stages of development through which the drama had passed. When the place of the church was taken by the public square, the theatre had made its first step toward independence. Whether it was the inn-courtyard or the bear-garden familiar to the sport-loving Elizabethan that provided the model for the first theatre, we do know that the earlier buildings were tall structures of wood and stone without a roof, and either round or octagonal in shape. At one side of the interior was a raised stage projecting toward the centre and surrounded by the "pit" which was occupied by the "groundlings." The sides of this primitive theatre consisted of galleries protected by a narrow roof; the spectators even sat on the edges of the stage itself where they smoked and conversed as they pleased and even pelted the groundlings with nuts. The stage itself consisted of three sections of which the first was close to the audience; the second or middle stage could be curtained off if necessary

from the front in much the same way as is the practice in vaudeville houses of the present day; and the third part or inner stage consisted of the back or innermost portion which was used when an interior was necessary. In addition to these three portions of the stage there was an upper section which could be used for a battlement, a balcony, or an upper window. Scenery was at first very meagre, though the costumes were more or less elaborate. The parts of women were taken by boys, and actresses were unknown until after the Restoration.

ELIZABETHAN THEATRES

DATES	THEATRES
1575	No theatres in London.
1576	«The Theatre» was built by James Burbage, north of the city wall. It was demolished December, 1598–January, 1599.
?1576	«The Curtain» was built, north of the city wall, near «The Theatre.»
?1587	«The Rose,» a low, circular building, was erected on the Bankside, by Henslowe.
1594	After this date the «Swan» was built west of the «Bear Garden,» and, like it, was sometimes used for bear-baiting.
c 1596	The «Blackfriars» theatre, a small roofed building artificially lighted, was erected on the city side of the Thames. Shakespeare and Burbage acted in this theatre.
1599	«The Globe,» built on the Bankside, by Peter Street, was the theatre at which Shakespeare acted and at which his tragedies from ‹Julius Cæsar› to ‹Coriolanus› were produced. It was burned in 1613, rebuilt, and demolished in 1644.
1599	The «Fortune» theatre was built by Peter Street on the city side of the Thames, outside Cripplegate. The contract with its specifications has been preserved and gives us much information. This square building was burned in 1621 and rebuilt as a circular brick structure.
1606	The old circular «Bear Garden» was rebuilt by Peter Street, and was known for a time as the «Hope.» It was again rebuilt in 1613.

EDMUND SPENSER

The greatest non-dramatic poet of the Elizabethan age was **Edmund Spenser** (1552–1599), whose fine and melodious work has earned him the title of "The Poets' Poet." Looking back upon Chaucer from this vantage ground of a century and a half, one is immediately impressed with the progress which English poetry has made. Master of musical verse and unsurpassed teller of tales though he is, Chaucer, nevertheless, is far behind Spenser in certain qualities. The unusual sense of beauty which Spenser possesses sets him apart as an artist of the first rank. This æsthetic sensitiveness manifests itself partly in the choice of his metres, partly in the perfection of his melodious verse, and partly in the entrancing succession of glorious pictures which he draws from his luxurious and chivalric imagination. Added to this technical excellence and to this variety of subject-matter, there is in Spenser a lofty idealism and a pure delicacy of outlook for which one seeks in vain in his great predecessor.

Spenser's 'Shepherds' Calendar' (1579), the best known of his minor poems, consists of twelve eclogues, one for each month of the year. These he uses as a convenient poetic device to lament the death of friends, to satirize tendencies of the day, to flatter the Queen, or to discuss religious subjects.

Beautiful though his sonnets and his poetical hymns are, they pale before the 'Faerie Queene.' In this work, Spenser, like Chaucer in his 'Canterbury Tales,' planned more than he could achieve. His original intention was to write twenty-four books, portraying in a diffusive but picturesque allegory King Arthur and his knights in stories told at a twelve-day festival at the court of Queen Gloriana. Of the twenty-four books, Spenser completed only six, in which he celebrated the virtues of

holiness, temperance, chastity, friendship, justice, and courtesy. In addition to the moral allegory Spenser also attached a political significance to some of his characters, so that, for instance, the Faerie Queene represents Elizabeth, and Duessa thinly disguises Mary Queen of Scots. The poem, however, is most interesting when it is read merely as a story, and not as a political puzzle or a piece of theological propaganda sugar-coated with poetry.

The stanza form in which the 'Faerie Queene' is written is not only beautiful in itself but important in history of prosody. It closely resembles the "ottava rima" of Ariosto and the Chaucerian stanza of 'The Monk's Tale' with an additional line. Spenser's stanza consists of eight pentameter lines, followed by a single hexameter, with the lines rhyming *abab bcbc c*. It is admirably constructed to avoid monotony and is especially suited to the long narrative poem which Spenser contemplated writing.

Sir Philip Sidney (1554–1586) is one of the most charming of Elizabethan personalities. He is the ideal knight, the perfect gentleman, whose reputation depends rather upon what he was than upon what he wrote. His short life was nevertheless long enough to show forth abundantly those qualities of personal greatness which would shine in any age. His long pastoral romance, the 'Arcadia,' is a rambling tale, discursive and lacking in definite purpose or compact structure, but it has all the charm of that unreal land of shepherd and shepherdess which we find also in Lodge's 'Rosalynde,' in Shakespeare's 'As You Like It,' or later in the pictures of Watteau or Fragonard. Sidney, like Spenser and Shakespeare, also wrote sonnets, but as everyone in Queen Elizabeth's day indulged in this poetic exercise, his achievement is somewhat overshadowed by the multiplicity of "sugar'd conceits" which have been preserved from that time.

CHRONOLOGY

DATES	EVENTS
1558–1603	Queen Elizabeth.
1559	Prohibition of political allusions in interludes.
1564–1616	Shakespeare.
1572	Massacre of St. Bartholomew.
c 1576	First permanent English theatre built.
1578	Holinshed's ‹Chronicles› published.
1579	North's ‹Plutarch› published.
1581	Sidney's ‹Apologie for Poetrie.›
c 1586	Kyd's ‹Spanish Tragedy.›
1586	Licensing and censoring of plays established.
1587–1588	Marlowe's ‹Tamburlaine.›
1588	Defeat of the Spanish Armada.
1588–1590	Martin Marprelate controversy.
1590	Lodge's ‹Rosalynde.›
1590	Spenser's ‹Faerie Queene,› Books 1–3.
1593	Shakespeare's ‹Venus and Adonis.›
1598	Shakespeare's Sonnets written before this date; published in 1609.
1598	Meres, in his ‹Palladis Tamia,› mentions twelve of Shakespeare's plays. (For complete list with dates, see 22: 13181–13182.)
1598	Death of Burghley.
1601	Execution of Essex.
1603	Florio's translation of Montaigne.
1604	English actors appear at Fontainebleau.
1605	Gunpowder Plot.
1613	Globe theatre burns.
1616	Shakespeare dies.
1620–1630	German translations of English plays are acted in Germany.
1623	First folio edition of Shakespeare's works.
1632	Second folio edition of Shakespeare's works.
1637	Plays cannot be published without the players' consent.
1642	Theatres closed at the beginning of the Civil War.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1552–1599	Edmund Spenser	23: 13751–13771
1554–1586	Sir Philip Sidney	22: 13385–13398
1563–1631	Michael Drayton	8: 4877–4884
1573–1631	John Donne	8: 4771–4778
1573–1637	Ben Jonson	14: 8341–8360

IV. THE AGE OF MILTON

(1616–1660)

INTRODUCTION

Though it can scarcely be said that the Tudor period was one of political quiescence, the disturbances of the succeeding period were much more frequent and disquieting. The national ideals which seemed to actuate Queen Elizabeth and her predecessors gave way under the next dynasty to a more selfish conception of sovereignty. The Stuarts, with a tenacity of purpose equaled only by their lack of understanding of the needs of the country, held to a belief in "the divine right of kings." Such a conception of the power of the sovereign is fundamentally incompatible with the ideal of parliamentary government which the English people had been steadily developing for several centuries. It is not to be wondered at, therefore, that there should be sooner or later a clash between these two irreconcilable conceptions of the functions of the Crown and of Parliament.

Matters were made more serious by the gradual growth of political power on the part of the Puritans who were actuated by the sincerest motives and carried along by the force of intense and energetic convictions. They set for themselves unselfishly and steadfastly the twofold ideal of personal righteousness and of social or civic integrity. Moved by a thorough-going belief in the divine right of individual conscience, which they reverenced as their king, and supported by the word of God as they read it, they found no task too onerous, no encounter too desperate. We should avoid a misconception of the character of the Puritan which is somewhat encouraged by Macaulay's oft-quoted saying that the Puritans abolished bear-baiting not because it gave pain to the bear, but because it gave pleasure to the

spectators. The typical Puritan, such as Cromwell or Milton for example, was a man of high ideals, broad-minded in his conceptions, and tolerant of differences of religious opinion. It was only in matters that seemed to him to involve questions of fundamental right and wrong that his zeal savored of intolerance and became tinged with what seems to be narrow selfishness. We must not forget that Puritanism was a noble and inspiring force in an England which was already beginning to feel the demoralizing influence that comes with the disintegration of political unity and social integrity. We must remember, too, that it was the spirit which inspired the Commonwealth to safeguard English national ideals; that it gave to the Pilgrim Fathers the courage to leave their homes and familiar countryside, and face the perils of an ocean voyage in search of a land where they could worship after their own manner; and that it found for its spokesmen two of the greatest writers of the English language — Milton, who spoke in no uncertain tone for liberty and right in matters of government and who sought not without success to "justify the ways of God to men" in matters of religion, and Bunyan, one of the simplest and most sincere spirits that have ever used the English language to point out the straight and narrow way that leads to the Celestial City.

Poetry. No classification that can be made of the poetry of this period is satisfactory. The old ideals in state and in literature were breaking up and a change was inevitable. New wine was being put into old bottles. As one might expect, those among the poets who were inclined to conservatism, and who were pleased to think that the poets of the last age had reached the ultimate in their craft, gave themselves to a rather selfish and uninspired imitation of the work of the most poetical of their predecessors — Spenser. They lacked his originality, and the technical perfection which they developed, admirable though it may be, is hardly a compensation for the inspiration which one expects

to find in work of the first order. Occasionally one comes across the pure gold of poetry in the midst of much that is merely dull dross. The more one reads in the poetry of this age, the more he is impressed with the triviality of its subject-matter, with its superficial emotion, with its graceful metrical facility, and its verbal felicity. Sometimes he will linger at the poetry of Drayton to find a sonnet perfectly turned, or of Wither, who occasionally sings with an original lyric note, or of Herrick, to whom we owe some of the finest gems of English poetry, or of Vaughan, whose love of nature and of little children makes him a precursor of Wordsworth, or of Cowley, whose Pindaric Odes strike a new note in English versification, or of Waller, who showed the possibilities of the closed couplet which was to become so popular in the next age.

While the Elizabethans in the exuberance of their emotion sought new forms of verse, the poets of this period tended rather to simplify the forms of their metrical expression and to polish to the perfection of smoothness those verse forms which suited their fancy. We have, therefore, the gradual development of that ideal of classicism which places the appeal of form higher than that of content, which rates the apt phrase or the quaint conceit or the curious fancy higher than originality of thought or impetuosity of emotion. The old artificiality of Petrarchism and of Euphuism is to give place to the new ideal of "Wit" which we shall find to be the dominating characteristic of the Augustan age which is to follow. The "linked sweetness long drawn out" of the singers of Shakespeare's day will give place gradually to the heroic couplet of Dryden and Pope, practically the only poetic note to make itself heard after the sonorousness of Milton's organ-music has died away.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1563–1631	Michael Drayton	8: 4877–4884
1573–1631	John Donne	8: 4771–4778
1585–1649	William Drummond of Hawthornden	8: 4913–4918
1588–1667	George Wither	26: 16123–16128
1591–1643	William Browne	4: 2511–2518
1591–1674	Robert Herrick	12: 7307–7316
1593–1633	George Herbert	12: 7252–7258
1598–1639	Thomas Carew	5: 3221–3224
1605–1687	Edmund Waller	25: 15555–15564
1608–1642	Sir John Suckling	23: 14155–14162
1608–1674	John Milton	17: 10037–10076
1618–1667	Abraham Cowley	7: 4089–4106
1621–1678	Andrew Marvell	16: 9770–9776
1621–1693	Henry Vaughan	25: 15257–15262

JOHN MILTON

(1608–1674)

STANDING beside Chaucer and Shakespeare among those great writers whom one inevitably names in English literature or even in world literature, is Milton, the great champion of freedom of speech and the great poet of Puritanism. In one sense Milton voices the whole Puritan age much as Dante expresses the spirit of his own day. Of him may be said in the words of the Hebrew prophet, "There is a spirit in man, and the inspiration of the Almighty giveth him understanding," for such, indeed, was Milton, going, like Moses, up to the heights where he could commune in the silence of the spirit with his God and returning again to the plains to tell his message unto man. Milton to the highest degree embodied the ideal which he himself expressed: "He that would hope to write well hereafter in laudable things ought to be a true poem; that is, a composition and pattern of most honorable things."

Milton's life and his work fall readily into three divisions. There is first of all the early poetical period spent at Cambridge, where he writes 'On the Morning of Christ's Nativity' (1629) and the sonnet 'On Being Arrived at the Age of Twenty-three,' and at Horton, where in the comparative peace and retirement of a country-home he writes 'L'Allegro' and 'Il Penseroso' (1634) and the masques, 'Arcades' (1633) and Comus (1634), and 'Lycidas' (1637), an elegy of a somewhat conventional kind reminding us much of Theocritus, Virgil, and Spenser, but with none of the tempestuous doubt or the ultimate strength of trusting emotion which we will find later in Tennyson's 'In Memoriam.' This was also a period of foreign travel and of poetry written in Italian and in Latin.

The second period (1640–1660) of Milton's work covers the twenty years of his prose writing, and of his public service to the state. Apart from his tracts and pamphlets on government and divorce, the most interesting are his 'Areopagitica' (1644), which is the first great expression of that journalistic ideal, the liberty of the press, and his essay on 'Education' (1644), in which he has expressed a conception of education which still remains an unrealized ideal: "I call that a complete and generous education [says Milton] which fits a man to perform skillfully, justly, and magnanimously all the offices, both public and private, of peace or war."

Milton's last period is the period of his blindness when, withdrawn from the turbulent affairs of the government of the commonwealth, he turned his spiritual eye upon the polity of the City of God. It is to this period that 'Paradise Lost' (1667), 'Paradise Regained' (1671), and 'Samson Agonistes' (1671) belong.

'Paradise Lost' is one of the world's four greatest non-dramatic literary works, and holds in English literature a place which the 'Iliad' holds in Greek and the 'Æneid' holds in Latin. In a sense, it is an epic, but it is not a folk-

epic as 'Beowulf' is; rather it is a spiritual epic of the whole human race. As one remembers the Parthenon or one of the splendid Gothic cathedrals as outstanding examples of architectural greatness, or thinks of the Last Judgment or the Sistine Madonna as great paintings that have become part of the artistic heritage of the world, so one thinks of Dante's 'Divine Comedy,' of Tasso's 'Jerusalem Delivered,' and of Milton's 'Paradise Lost' as three great masterpieces of world literature which are based upon religious belief. Milton very early conceived the idea of writing in English a great work. He seems to have been in doubt at first whether to write it in the form of a drama or of an epic, and we know that he made a list of about one hundred possible subjects based largely upon British history and the Bible. He even contemplated for a time following the example of Spenser and writing a story of British chivalry of which King Arthur was to have been the central figure. He changed his purpose, however, partly perhaps because of his attitude toward kingship and partly because of the increasing moral earnestness of his nature and the loftier spiritual view which came with his blindness.

Others before Milton had dealt with the subject of the fall of man and with subsequent biblical history. Andreini had written an Italian drama called 'Adamo' (1613); Du Bartas's 'Divine Week' had been translated by Sylvester in 1605; Vondel's Dutch drama 'Lucifer' had been written in 1654, and Milton may possibly have known the 'Adamus Exul' of Grotius; but the real sources of Milton's poem are the Bible which he knew almost by heart, the Jewish and Rabbinical writings, theological works, particularly those which were Calvinistic, and the whole body of astronomy, geography, and history which were the property of an educated man in his day. But this "mighty mouthed inventor of harmonies," as Tennyson called him, owes the ultimate achievement of the greatest epic of the English language to the energy of his own creative genius, to the

loftiness of his moral idealism, and to the almost infinite sweep of his imagination. 'Paradise Lost' is indeed an epic of the universe. It has a human appeal broader than that of any merely national epic. It deals with imaginary and almost inconceivable scenes. The central figures are that fallen archangel Satan or Lucifer, "who durst defy the Omnipotent to arms," and Adam, through whom Satan hopes

> «to confound the race
> Of mankind in one root, and earth with hell
> To mingle and involve, done all to spite
> The great Creator.»

Milton uses the story at times as an opportunity to introduce long theological discussions on questions that in his day, or to him, were of interest. Throughout the work he gives continued proof of that extraordinary combination of the Greek love of beauty and the Hebrew love of holiness which were perhaps his most marked characteristics. His poetry is saturated with learning which is incorporated with the story in a much more organic fashion than is the case with the vast erudition of Browning. His mastery of blank verse is shown by the way in which he utters his sonorous and rhythmic speech; and so individual is his point of view that the adjective "Miltonic" has come to be synonymous with the sublime.

PROSE

The prose of this period includes partly the scientific work of **Bacon** which we have already considered in the preceding period. It embraces also controversial and philosophical writing and the beginning of the essay and the novel, both of which are to have a long and honorable history. Among the writers of controversy, **Milton** stands preëminent. Among those who attempt to write philosophy we have the quaint and interesting 'Anatomy of

Melancholy' (1621) by **Robert Burton,** with its elaborate pseudo-scientific search into the causes, symptoms, and cure of many varieties of melancholy, and the 'Religio Medici' (1642) of **Sir Thomas Browne,** whose 'Hydriotaphia' on methods of burial, and whose 'Garden of Cyrus' with its reflections on death and immortality were more interesting to the gloomy minds of his day than they are to ours. Politics and history find spokesmen in **Thomas Hobbes,** whose 'Leviathan' is so serious and well-made a consideration of government that it places him among the great English philosophers; in **Sir Walter Raleigh's** 'History of the World' (1644); in **Clarendon's** 'History of the Great Rebellion' (*c* 1670); and in **Thomas Fuller's** 'History of the Worthies of England' (1662), which displays a refreshing sense of humor.

Two of the outstanding figures of this period are **Izaak Walton** (1593–1683) whose 'Complete Angler' (1653) still delights the fisherman of to-day, and takes the modern lover of nature back to the flowery meadows, the quiet brooks, and the shady hedges of the England of nearly three centuries ago, so that he hears in the clear quiet air of the early morning the milkmaid's song across the fields or the carol of the lark high in air, or sees the silvery flash of the fish as Piscator lands his first catch; and **Jeremy Taylor,** whose 'Holy Living' (1650) and 'Holy Dying' (1651) were to be found with the Bible in nearly every English cottage, and who is one of those fine spirits whose prose has a quality of immortality.

But chief among the books that have come down to us from that day, and one known to every child of the last generation at least, is 'Pilgrim's Progress' by **John Bunyan** (1628–1688). Bunyan's life is a curious combination of a variety of religious experience amounting to an abnormal terror of soul, a super-sensitive and vivid imagination, a prison life of twelve years for unlicensed religious zeal, and an ultimate popularity as an evangelistic preacher which

could bring more than a thousand people to hear him speak early on a winter's day in the open fields of London. 'Pilgrim's Progress' (1678) is a kind of modern 'Everyman.' It deals with the journey of Christian from the City of Destruction to the Celestial City, and by the straight and narrow way that leads him from one adventure to another, according to the directions in the Bible which he carries with him as a sort of celestial Baedeker. The interest of the narrative, the vividness of the experiences, the power of his emotions, and the simple earnestness of the style make the book one which has been read wherever the English language is spoken, and will make it live long after the simple evangelical theology which it preaches has become part of the past beliefs of men. It is significant also as an early step in the development of the novel, for Bunyan has the power of making his characters live and of telling a story which holds the reader's interest from first to last.

CHRONOLOGICAL TABLE

DATES	EVENTS
1603	Death of Queen Elizabeth and accession of James I.
1604	Hampton Court Conference.
1605	Gunpowder Plot.
1608	Champlain founds Quebec.
1611	Authorized version of the English Bible published.
1616	Death of Shakespeare.
1619	Introduction of negro slavery into Virginia.
1620	Pilgrim Fathers land at Plymouth.
1623	Wither publishes the first English hymn book.
1625	Accession of Charles I.
1626	Impeachment of Buckingham.
1628	Petition of Right passed by parliament.
1629–1640	Charles I. governs without a parliament.
1636	Harvard College founded.
1640	Long Parliament meets; impeaches Strafford and Laud; abolishes Court of Star Chamber.
1641	Grand Remonstrance presented to Charles I.
1642	Civil War begins. Battle of Edgehill.
1643	Solemn League and Covenant between Parliament and Scotch Presbyterians.

CHRONOLOGICAL TABLE—*Continued*

DATES	EVENTS
1644	Milton's ‹Areopagitica.›
1644	Cromwell victorious at Marston Moor.
1645	Parliamentary party win battle of Naseby.
1649	Trial and execution of Charles I.
1649–1660	England is a commonwealth.
1652–1654	Dutch War.
1653	Cromwell becomes Lord Protector.
1653	Walton's ‹Complete Angler› published.
1660	Restoration of the Stuarts: Charles II. becomes king.
1667	Milton's ‹Paradise Lost.›
1678	Bunyan's ‹Pilgrim's Progress.›

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1588–1679	Thomas Hobbes	12: 7381–7388
1577–1640	Robert Burton	5: 2904–2908
1593–1683	Izaak Walton	25: 15601–15622
1605–1682	Sir Thomas Browne	4: 2473–2510
1608–1661	Thomas Fuller	10: 6129–6136
1608–1674	John Milton	17: 10037–10076
	Masques (E. Rhys)	16: 9777–9779
1613–1667	Jeremy Taylor	24: 14551–14562
1628–1688	John Bunyan	5: 2747–2766

V. DRYDEN AND THE RESTORATION

(1660–1700)

WITH the fall of the short-lived Puritan régime and the return of the Stuarts to the throne of England, a change took place not only in the national and social life of the day, but also in the reflection of that life in literature. The age of Dryden or the Restoration Age, as it is sometimes called, has a temper that is distinct from that of Shakespeare's day, and an ideal very different from the

sobriety of the time of Cromwell. The Elizabethan period was one of extraordinary vitality, of exuberant activity, and of unusual creativeness. It was an age of expansion, a time in which people lived quickly and abundantly. The narrow limits of life in Chaucer's day had been gradually broadened until they opened on "the spacious times of great Elizabeth." The great queen's mariners were seeking those "straunge strondes" and those "ferne halwes" of which Chaucer's pilgrims may have dreamed; her bold explorers were standing "upon a peak in Darien" whence they caught a Pisgah-glimpse of a new world; and her writers were essaying "things unattempted yet in prose or rhyme."

The half-century that preceded Elizabeth's death (1603) witnessed indeed a phenomenal blossoming of English life with a quick fruition in every aspect of national activity; the half-century that followed Shakespeare's death (1616) brings us within the earlier limits of the Restoration Age. The former creative enthusiasm has died; the moral earnestness and the personal probity of the Puritan has held its brief sway; but a reaction was now to follow. The English mind seemed oppressed with a sense of ennui. It was as if the genius of the race had for the moment become exhausted, and as if it had become spiritually depleted after the passion and the excitement of the previous age. This sense of ennui shows itself in a lack of originality in subject-matter and in an inability to create new forms or to imagine new experiences. Attention is centered upon the externals of life. People come to believe that manners make the man, and that style is the whole of literature. Here indeed is a difference from the careless exuberance of Shakespeare's day. Instead of the boundless creative energy which, careless of form, sought expression at all costs, we have now an age of meticulous care as to style, of conservative prescription of form, of rather heartless wit, cutting, facile, and dazzling at times, full of intellectual keenness, but devoid of real human sympathy. Shakespeare and his fellows had great

hearts, and they wrote great poetry and great drama, for they felt deeply and probed to the utmost the experience and the ideals of all sorts and conditions of men. The school of Dryden, on the other hand, had keen minds and wrote with an elegant clarity and incisive wit, but they felt neither broadly nor deeply. The Elizabethan wrote poetry with ease and with gusto, but he labored over his prose. The seventeenth and eighteenth century writers felt little of the poetic fervor of the earlier age, and their verse is formal and leaves us cold; but they could write prose, and they have given us such masters of this effective instrument for the clarifying of thought as Dryden, Bunyan, Defoe, Swift, Steele, Addison, Goldsmith, and Johnson — names in their way as honorable and as high in the history of English prose as those of Shakespeare and his fellow-dramatists in their quality.

This keenness of mind and this lack of the deep-hearted sympathy that characterize so many writers of this age had an important influence upon the literature which they produced. Clearness of intellectual perception and coldness of heart are their dominating characteristics, and from these grow two different types of writing in which they excel: criticism and satire. The writer of this age, coming after the creative prodigality of Shakespeare's time, was, as is usually the case in the history of literature, inclined to examine, to classify, to criticize, to make rules. As Aristotle in his 'Poetics' reflected upon the practice of the Athenian dramatists of his day, so Dryden in his 'Essay of Dramatic Poesy,' 'On the Ground of Criticism in Tragedy,' 'On Satire,' 'On Translated Verse,' 'On Heroic Plays,' and in 'The Preface to the Fables' summed up the critical opinion of his day upon the achievement of the last age.

Such a procedure was rendered easy and natural by the conditions of literary life in his time. Literature was no longer merely the polite occupation of scholars, the occasional diversion of a dilettante nobility, or the ill-paid trade

of the dramatic hack. Literature was well on the way to become a profession, and a profession worthy of respect and even of official recognition by a government quick to recognize a new and adaptable servant. The system of patronage in vogue from Chaucer's time down to Johnson's declaration of independence in his letter to the Earl of Chesterfield was to disappear gradually as the new conditions rendered the writer financially independent. The uncertain political life of the day and the rapid decadence of social restraints gave to the writer who possessed a keen eye and a caustic wit an unusual opportunity to become a power. From this day we can date the rise of the Fourth Estate. Public and private life were lax, licentious, and even openly scandalous. The staid and sober middle class was shocked at the unprincipled freedom of the court and of the nobility. Only one who is intimately familiar with the scenes of the Restoration drama or has wandered through the novels of the next age will realize to what an extent the Puritan ideals have given way to a looseness of manners which has made this period a blot on the national life of England.

To be a satirist three things are necessary: a keen and facile wit, an utter lack of human sympathy or idealism, and a victim. All of these the Restoration Age, with a sort of perverse generosity, supplied. Satire was not only a ready weapon for the settlement of a private grudge but it also soon became a recognized instrument of political partisanship in an age which took a keen delight in all the possibilities of libel. It is difficult for us nowadays to realize the extremes to which the poor taste of the day went or the utterly unscrupulous character of the literary attacks which were made upon a personal enemy, upon a public character, or upon a believer in a different religion. With the passing of a crude taste for invective and religious intolerance, this kind of writing has lost much of its meaning and its interest, and the modern reader finds himself easily satisfied with

very little of it. The bitterness of personal criticism, the unscrupulousness of personal grudge or party vituperation, the vitriolic intensity of ill-feeling, the scurrility of anonymous attack, and the violent extremes of utterly inconsiderate invective have fortunately since that day been crushed by the enactment of libel laws, by the improvement of national life, and by the gradual elevation of popular taste.

There are other reasons, however, for remembering the age of Dryden besides the cold superficiality of its criticism or the heartless bitterness of its personal satire. The period is one in which English prose is perfected as an instrument of effective expression, and it is memorable as preparing the way for the development of the novel and for the beginnings of English journalism.

The poetry of the time, when it is not satirically critical or openly fulsome, is inclined to the superficial expression of what is taken to be emotion, or to the gallant exploitation of a sentimentality which is the nearest that the writer can come to real feeling. The Daphnes and Chloes to whom the heartless amorist pays his dubious poetic vows are unreal creatures in an unreal age. One feels that this poetry, polished though it is and remarkable at times for the apt phrase, has no great depth and produces upon us none of that illusion of reality which we feel in the lyrics of Shakespeare or of Ben Jonson. The cavalier poets do to a certain extent carry on the tradition of the Elizabethan lyrists, but the fire is burnt out and the warmth of human affection has somehow become cooled.

CHRONOLOGICAL TABLE

DATES	EVENTS
1660	Restoration of the Stuarts: Charles II. becomes king.
1666	Great fire in London.
1667	Fall of Clarendon.
1673	Test Act passed.

CHRONOLOGICAL TABLE—*Continued*

DATES	EVENTS
1677	Princess Mary marries William of Orange.
1679	Habeas Corpus Act passed.
1682	William Penn establishes a colony at Philadelphia.
1683	Rye House plot to assassinate the king.
1685	James II. becomes king.
1688	William of Orange lands in England.
1689	William III. and Mary II. become the sovereigns. Bill of Rights passed.
1692	Witches persecuted in Salem.
1694	Bank of England founded.
1701	By the Act of Settlement, the English Crown goes to Sophia of Hanover and her descendants. War of Spanish Succession begins.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1612–1680	Samuel Butler	5: 2927–2934
1620–1706	John Evelyn	9: 5591–5604
1621–1678	Andrew Marvell	16: 9770–9776
1631–1700	John Dryden	8: 4919–4950
1632–1704	John Locke	15: 9105–9110
1633–1703	Samuel Pepys	19: 11283–11304
1642–1727	Isaac Newton	18: 10619–10626

VI. THE AUGUSTAN AGE

1700–1790

INTRODUCTION

THE period to which we now come and which covers roughly nearly the whole of the eighteenth century is variously called the Age of Queen Anne, the Age of Pope, the Augustan Age, the Classical Period, or merely the Eighteenth Century. Whatever name is used, however, the fundamental characteristics of the time remain the same.

It is a period of the ascendency of Reason, of the rule of the Intellect in literature. The great passions of the Elizabethans had died out and the turbulence of Romanticism had not yet begun to make itself felt. Goodness and warmth of heart were replaced by polish of manner and by brilliance of expression. It was the age, par excellence, of "Wit"—and wit of a destructive and unsocial nature, strongly contrasted with the broad good-humored toleration of Chaucer or the deep sympathetic comprehension of Shakespeare.

Each age has its outstanding characteristic which dwarfs the other aspects of the time. It is perhaps not unjust to say that the most obvious trait in English national life at the death of Swift, and that trait which makes this period one of the least constructive in the history of English literature, was cynicism. This was an age that lacked ideals. It had no vision and no poet's dream. It had no soul.

But if the period has been described as rotten to the core, it had a life that possessed a superficial color and attractiveness. It was a picturesque age; and picturesqueness has always had its devotees. Certainly the life of London had its charm, and it is a charm which we cannot easily pass by. It calls to us from the coffee-house in the undying pages of Steele and Addison, with their echoes of immortal talk and the memory of the goodly company of Sir Roger de Coverley and his fellow-clubmen; it catches our eye in the pages of the diaries of the day where the self-satisfied but likable Mr. Pepys in his new plum-colored waistcoat struts with his wife in her new brocade; it captivates us at the tea-table or in the boudoir, where the mock-heroic nymphs and heroes of an unheroic age turn aside the darts of love with the flirt of a bejewelled fan or a lace handkerchief. It is an age of candlelight rather than of sunshine, of satin instead of homespun, of snuff instead of the fragrant wayside flower.

This age was not one, however, that could comprehend the poetry of sunburned toil in the open. We must wait

until we come to Burns before we can find an understanding of the field-mouse, the daisy, or the cotter's Saturday night. The restoration of the Stuart dynasty had not been an unmixed benefit to English society. It had come at a moment when a certain part of English society had too long been repressed by the sternness of the Puritan régime. The pendulum now swung in the other direction, and the weight of court manners added to the momentum. The reaction which was introduced can hardly be said to have been a salutary one. The reigns of the first three Georges substituted for the French elasticity of moral conscience and vicious picturesqueness a Teutonic coarseness of morality which had not even imagination to make it pleasing nor delicacy to give it manners. Small wonder then, if the Early Victorians reacted violently and sought the conservative extreme of prudery.

Both the intellectual and the social life of the century were affected. The old theological beliefs were giving way under the effective criticism of philosophic concepts which men like Voltaire in France and Hume in England were directing at human thought. The Established Church had become the instrument of aristocracy, and preferment was a matter of patronage. Orthodox worship had so failed in its function that Bunyan felt himself called to lead spiritual pilgrims through the slough of despond of English life to the Celestial City, and Whitfield and the Wesleys began to infuse new spiritual vitality into the common people.

Where there is no vision, the people perish; and the case is not otherwise with literature. Upon one who reads only the fashionable fiction or drama of that day, the conviction is gradually forced that apparently all the men and women are engrossed in the royal game of seduction and that the men usually win. The middle name of any gallant of the time might have been Juan or Lothario. Even the genial Goldsmith must add this last indignity to the sufferings of his beloved Vicar, upon whom outrageous fate and a too-simple

mind heap misfortunes that by contrast make Job seem almost to dwell in comfort. It strikes us as a marked indication of how taste changes that these books were regarded in their day as aids to virtuous living. Today 'Tom Jones' has been barred from at least one public library as unfit for general reading, and books which in the eighteenth century were read aloud in the family circle to combine edification with amusement are now frequently relegated to the obscurity of the attic or to the innocuous altitude of shelves that children cannot reach.

The daily life of the eighteenth century throws light upon the literature of the time. If the novels are little more than novels of roguery, somewhat gilded and delicately perfumed, it is because the people of the day are themselves rogues, though charming and well-groomed and with a veneer of fine manner which at first glance deceives the inexpert. Gambling is one of the commonest amusements of a day in which even a minister of Parliament keeps a faro bank and in which entire well-known families have a concerted system for cheating at cards. Drunkenness is a fashionable accomplishment rather than a vice, and even Pitt is reported to have seen two Speakers in the House. The aristocracy of the day delighted in bull-fights, in cock-fights, and in prize-fights. The men who could not themselves fight obtained a keen, if vicarious, delight from a spectacle that was but the proof of their own degradation. The story of the valetudinarian bed-ridden noble who had a cock-fight staged in his bedroom is one that is only too sad a commentary upon those who sat in the seats of the mighty. One must not forget, however, that the middle class, with its more restricted opportunities and with less of the ennui of unemployment, kept the main current of English life steady and quietly progressive. We shall see that as the life of the cities became more and more exhausted, the life of the country began to assert itself towards the end of this period in the movement known as Naturalism, which was

the harbinger of the great romantic outburst that indicated the renaissance of English literary life.

It was the city, however, and particularly London which at this day was the centre of literary activity. But it was a London very different from that which we know. The streets were both filthy and precarious. Gin made men brutal and quarrelsome. Robbery and murder were frequent. The lawless bands of "Mohawks" terrorized whole sections of London town. In 1751 we find Horace Walpole writing that "one is forced to travel, even at noon, as if one were going to battle." It was an age of petty crime. On one day alone seventeen persons were executed in London. It was also an age of notorious criminals, and though the echo of such names as Dick Turpin, Jack Shepherd, Jonathan Wild, and McLean of St. James Street, is drowned by the noise of the exploits of the automobile bandit and the high-financier of today, they made their picturesque contribution to criminal literature in the illiterate "ballads" and histories of the day. If the nurseries of that age were responsible for the character of the aristocrats, we need hardly be surprised that the prisons were the schools in which most of the criminals of the time perfected their training. Men, women, and children were imprisoned together, and, in a moral atmosphere in which every better impulse soon suffocated, they smoked, drank, and gambled in rooms that reeked with filth and swarmed with vermin. We have to wait until the Victorian Age for the public consciousness to become awake to these conditions and for the public conscience to be aroused by them.

Hogarth's prints reveal to us all the tawdry gentility, the ugly superficiality of his age. Willingly would we believe them to be gross exaggeration, did not history and literature vouch for the truth of the testimony of their sister art. But we turn aside from the "Rake's Progress" through the art of the day only to find the rake continuing his miserable course through social life, upon the stage, and in the novels

of the time. It is only when we come to Thomas Gray that we begin to hear "the short and simple annals of the poor," and that we begin to hope for the new era when men will think less of "the boast of heraldry, the pomp of power" and will begin to understand and preach that

> "The pith of sense, an' pride o' worth
> Are higher rank than a' that."

But such a conception of the wideness and depth of human nature and of human ideals does not come until the Romantic Movement begins the next great revolution in English letters.

Though it was not a moral or a sympathetic age, the eighteenth century had nevertheless certain qualities of intellect which had their part in the development of English literature. Its contribution of great poetry is small, partly because it lacked that unselfconsciousness, that entire forgetfulness of the individual, that quality of free surrender to a deep emotion or a high ideal which has always characterized great poetry; partly because its ear was not yet tuned to those finer, subtler, and loftier melodies of which English speech is susceptible. The ear which can listen to the continual flow of the heroic couplet and which feels no burst of impatience at its terse, epigrammatic monotony is not the ear that could imagine the unheard melodies of the singers of the age to come. They who loved "nature methodized," who made conservatism an ideal and conformity a passion, would have small use for "things unattempted yet" in the rhythmic speech of passion.

It is in prose, therefore, that we must look for the chief literary excellence of the age. Reason, clear thinking, elegance of expression, and worldly wisdom — all these the eighteenth century had, and all these are included in the term "Wit" which compactly describes both the ideal of the age and its standard of criticism.

At their worst the critics of the time are finicky, meticu-

lous, intolerant; at their best, they are clear and accurate in their thought, and direct and polished in their expression. It was not, like Shakespeare's day, a period of emotion, but it was an age of reason. Lucid and logical thought these writers had because they were untroubled by the great disturbing passions that are the adventures of the soul, and lucid and logical thought came to be more desired than the fine frenzy of inspiration. Sophistication, finish, polish, the ability to turn into a fine phrase "what oft was thought but ne'er so well expressed," the readiness to produce "le mot juste" with all the precise nonchalance of the literary prestidigitator — these were the qualities in which the writers of the day delighted to exercise themselves.

At the same time they cultivated a snobbish intolerance for what seemed to them vulgar, crude, homely, unrestrained, middle-class, or boorish. On the continent the attempt had been made, first informally in the salons and then with great dignity in the French Academy, to standardize the language of France, to codify speech, to organize it almost according to class distinctions. In England, Johnson by the publication of his 'Dictionary' did for his generation what Chaucer, in a different way, had done for his day, and the literary circles that met in the coffee-houses and the literary dictators who had their little day, however else they disagreed, all combined to make the English language an efficient instrument for the clear expression of accurate thought on a somewhat restricted group of subjects.

The London coffee-house was one of the ultimate results of Tudor exploration. The use of coffee, tea, chocolate, and tobacco grew in popularity until they became a sort of national institution. They had been to the Elizabethans part and parcel of the wonders of distant lands. To the Londoner of the eighteenth century they became necessities. The coffee-house firmly established itself in the masculine social life of the day. It was a club with a moderate fee; it provided congenial company; and the aroma of coffee and

the fumes of tobacco combined to make wit and reason vie with one another in a congenial society which was elastic enough to include the academic and the bohemian. It has been stated that by the first decade of the eighteenth century there were almost three thousand coffee-houses in the city of London, and a French traveler who visited the country at this time says that in the coffee-houses "you have all manner of news; you have a good fire, where you may sit as long as you please; you have a dish of coffee, you meet your friends for the transaction of business, and all for a penny, if you don't care to spend more."

In the literary gatherings and in the discussions that inevitably sprang up in such half-professional, half-artistic groups, the rôle of leader was assumed by the stoutest intellect or the loudest tongue. Dryden, Pope, Johnson, and many others held the throne in succession in this little kingdom of English letters, and therein developed independence of thought, dogmatism of opinion, and even arrogance of speech.

As time went on, men of like taste congregated in certain coffee-houses — a fact of which Steele made use in the advertisement in the first number of 'The Tatler' (April 12, 1709):

> "All accounts of gallantry, pleasure, and entertainment shall be under the article of White's Chocolate-house; poetry, under that of Will's Coffee-house; learning, under the title of Grecian; foreign and domestic news you will have from Saint James's Coffee-house; and what else I have to offer on any other subject shall be dated from my own apartment."

If the "Bards of Passion and of Mirth" who met at the Mermaid Tavern or who had been the guests of Ben Jonson longed once more to

> "Meet at those lyric feasts,
> Made at the Sun,
> The Dog, the Triple Tun,"

no less did the beaux and Boswells of Pope's and Johnson's day enjoy talking or listening at their ease at the Mitre or whatever inn chanced to please their fancy.

POETRY OF POPE

The outstanding poet of this period and the one whose name is sometimes used to describe it is **Alexander Pope** (1688–1744). He sums up in his work all the characteristics of the period. The superficial glitter and high polish of his poetry are the expression in literature of the fine manners and the elaborate dress of the day. There is little of the subjective note in his work, little analysis of emotion, little interest in the deeper affairs of the heart or in the permanent ideals of life. His poetry is dominated by what has been called the tyranny of the epithet. The exact word, the appropriate phrase, the apt allusion — all of these are ideals thought worthy of striving for. The form of verse at first popular and then universally demanded is that known as the heroic couplet, which, from its very structure, lends itself to the terse expression of the epigram and to clear incisiveness of expression. The former richness of the Elizabethan imagination now degenerates into an elaborate and artificial fancy. The prevalent ideal of "good sense" puts a ban on the so-called extravagance of romantic feeling. Everything must conform to rules; literature is classified; it develops a theory of criticism; it is dominated by the laws of a superficial and uninspired pseudo-classicism; the forms of humanistic poetry are imitated; the classics are adapted; high sounding odes are elaborately constructed. But chief of all there is satire, which in no age in England has reached such a height of effectiveness, such skill of expression, such bitterness of personal vituperation. Leaving aside Pope's translations and imitations, we find in 'The Rape of the Lock' (1712) the epitome of the age with its superficial comedy of manners and its delight in mock-heroic epic.

The pseudo-classical machinery, the elaborate combat over the most trivial of offenses, the rather sneering disdain of society -- these stand out clearly in this masterpiece of artificiality. Pope's personal spite is clearly rampant in 'The Dunciad' (1728), which is an excellent example of the prevalent bad taste of the day.

Pope's essays — The 'Essay on Criticism' (1711), the 'Essay on Man' (1732), and the 'Moral Essays' (1731–1735) — help us to form a higher regard for the work of a man who had more intellect than sympathy. The first of these shows clearly the influence of Horace and of Boileau. The Ancients are held up as models; excellence of style or manner of expression is the one thing to be desired; "Nature" is to be followed, but a Nature that is an artificial creation of man. The 'Essay on Man' shows the influence of Bolingbroke and is full of neatly turned epigrams in which a superficial and often contradictory philosophy finds brilliant poetical expression.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1664–1721	Matthew Prior	20: 11837–11848
1684–1765	Edward Young	26: 16277–16282
1685–1732	John Gay	10: 6237–6247
1688–1744	Alexander Pope	19: 11711–11756
1700–1748	James Thomson	24: 14851–14870
1714–1763	William Shenstone	22: 13307–13316
1721–1770	Mark Akenside	1: 253–263

PROSE

No age shows perhaps so marked a development of prose in such a variety of phases as does the eighteenth century. The prose of the Elizabethan period was an elaborate and cumbersome instrument which the writer had not yet learned to manage with ease. The Elizabethans were living too vividly and too quickly to be critical of life. Their

imagination found comfort in Arcadia where no canons of reason and no requirements of probability spoiled the careless day. When we come, however, to the prose of the eighteenth century we find a clear-cut criticism of life and an insistence on testing experience by the laws of reason. The human understanding is made the subject of deep inquiry, and man and nature are compressed into the narrow limits of the epigram.

If it is an age in which the romantic imagination flags and in which the deeper emotions have no scope for expression, it is nevertheless a time when English prose is made more manageable, when its former clumsiness disappears, when it develops a colloquial ease of expression and a simplicity of direct speech which had hitherto been unknown.

Chief among the simple and pleasing prose writers of the earlier eighteenth century are **Sir Richard Steele** (1672–1729) and **Joseph Addison** (1672–1719) who, in a sense, may be called the fathers of the modern periodical. In 'The Tatler' (1709–1711), and in 'The Spectator' (1711–1714), they produced a new kind of prose. It had a good-humored toleration of the foibles of the fashionable Londoners; it was entirely devoid of the preciosity and the pedantry of the earlier writers; and by its inimitable skill in portraiture, it has, in the person of Sir Roger de Coverley, given a friend to every reader of English literature. The work of these two men is significant as putting the breath of life into the "characters" of Hall, Overbury, and Earle, and as preparing the way for the more elaborate character analysis of Richardson, Fielding, Smollett, and Sterne.

Daniel Defoe (1660–1731) is one of the most prolific but most elusive figures of the age. The uncertainty, the romance, and the diversity of his personal experiences almost rival those of many of his characters. A realist par excellence, he is at the same time one of the fathers of modern journalism and of the modern novel. Besides 'Robinson

Crusoe' (1719), which is known over the whole of Europe and the English-speaking world, his realism in such picaresque novels as 'Moll Flanders' and 'Jonathan Wild' sets him in the forefront of early English novelists. In vitality of action and in verisimilitude of detail he is unsurpassed.

Jonathan Swift (1667–1745) is also a master of realism and of effective prose. But to this mastery he adds a unique command of blasting invective and of brutal satire unequaled by any other English writer. Though, with a sarcasm which his contemporaries entirely missed, in 'A Modest Proposal' (1729) he suggests that the poor of Ireland deliberately raise children for food, and in 'The Battle of the Books' (1697) he pits the Ancients and the Moderns against one another; and in 'The Tale of a Tub' (1698) he mocks the Roman Catholic faith in a way which shocked even the tolerant taste of his own day, it is in 'Gulliver's Travels' (1726) that he reaches a height of savage invective against human ideals and foibles which has never been surpassed. In the land of the Lilliputians, by reducing everything to a small scale, Swift impresses the reader with the triviality of human experience; by magnifying everything to a gigantic scale in the country of the Brobdignagians he forces on us the unwilling realization of the crudeness and the unutterable coarseness of certain phases of life. In the flying island of Laputa, he gives us a kind of perversion of Bacon's 'New Atlantis' and an unscrupulous satire upon education; but it is in the country of the Houyhnhnhms that the utter bitterness and unconquerable loathing which he feels for humanity at large expresses itself in the most uncompromising terms. Here the "saeva indignatio" which lacerated Swift's spirit throughout his whole life shows itself in its most destructive form.

It is with relief that we turn to the more attractive figures of **Samuel Johnson** (1709–1784) and his amusing and immortal satellite, **James Boswell** (1740–1795). A great personality and a many-sided writer, Johnson is a poet, a

lexicographer, a journalist, a novelist, a biographer, and a critic, leaving the impress of his versatile and striking personality upon nearly every phase of the literature and life of his day. Like so many of the other great figures of this time, Johnson showed to best advantage in conversation, and the odd scraps which the faithful Boswell has preserved give us a fair idea of what the attraction and the brilliance of his literary court must have been. For it was a brilliant circle that gathered about this patriarch of letters. Sir Joshua Reynolds, the famous painter of portraits, was there; and Edmund Burke, whom now we remember as much for his æsthetics as for his political writings; and Edward Gibbon, whose 'Decline and Fall' still remains a monument of erudition; and David Garrick, himself no mean author, the great innovator of the passionate school of acting, in whose company at Drury Lane were to be found the famous Mistress Cibber and Peg Woffington; and last but not least the genial, versatile, and bohemian Oliver Goldsmith.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1660–1731	Daniel Defoe	8: 4479–4512
1667–1735	John Arbuthnot	2: 722–730
1667–1745	Jonathan Swift	23: 14259–14288
1672–1729	Sir Richard Steele	23: 13875–13898
1672–1719	Joseph Addison	1: 149–172
1685–1753	George Berkeley	3: 1801–1808
1689–1762	Lady Mary Wortley Montagu	17: 10217–10236
1694–1773	Lord Chesterfield	6: 3625–3628
1709–1784	Samuel Johnson	14: 8283–8316
1711–1776	David Hume	13: 7777–7790
1720–1793	Gilbert White	26: 15867–15875
1723–1790	Adam Smith	22: 13519–13536
1728–1774	Oliver Goldsmith	11: 6501–6532
1729–1797	Edmund Burke	5: 2779–2808
1737–1794	Edward Gibbon	11: 6271–6332
1740–1795	James Boswell	4: 2227–2251
1741–1840	Arthur Young	26: 16261–16276

THE DRAMA

After the reopening of the theatres on the return of the Stuarts in 1660, Shakespeare suffered at the hands of people whose ideal was expressed in the freedom and coarseness of the Restoration drama. He was also severely criticised for his violation of the unities and for his fondness for combining tragedy and comedy. This criticism of Shakespeare was aided very largely by the opinion of Voltaire in France who went so far as to say that 'Hamlet' seemed to him like the work of a drunken savage. It is not unnatural, therefore, that Shakespeare's plays were unscrupulously altered for the stage, nor is it surprising that people who regarded artificiality and life as synonymous should have played the great character parts in the costume and manner of their own day. It was due to Macklin, Garrick, and Mrs. Siddons that Shakespeare eventually received the consideration which he deserved.

The licentiousness of the Restoration drama of Dryden's age degenerated into a sentimental comedy which was much influenced by the prose writing of Rousseau and Richardson. It was in a reaction against the tears and sentimentalities of such dramatists that Goldsmith (1728–1774) wrote 'She Stoops to Conquer' (1773), and Sheridan (1751–1816), 'The School for Scandal' (1777), both of which plays embodied enough dramatic genius to keep them alive even to the present day.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1728–1774	Oliver Goldsmith	11:6501–6532
1751–1816	R. B. Sheridan	22:13317–13362

THE NOVEL

Just as the drama was the outstanding literary form of the Elizabethan age, so the novel was the great contribution of the eighteenth century to English literature. The part which the novelists of this day play in the history of fiction is significant both retrospectively and prospectively, for, looking backward, we can see that all the elements of fiction were potentially there long before Richardson in 'Pamela' gave us the first real English novel in 1740; and, glancing ahead toward the great writers of fiction who were to come in the Victorian age and in the twentieth century, we can see in the work of Richardson, Fielding, and Smollett all the possibilities of the high achievement of their successors.

As a form of prose writing, the novel holds a peculiar interest for the critic and the craftsman. It has been said[1] that "the peculiar virtue of the novel, as a form of art, is that it has no conventions imposed upon it," and that the law of the novel "is that the novelist shall never for a moment write about anything that does not interest him." This statement of the essence of prose fiction gives us a hint towards an explanation of the broad scope which fiction has in subject-matter and the comparative freedom of technique which it enjoys in contrast to some of the more restricted forms of prose writing. For there is practically no limit to the variety of theme or to the combination of characters or to the complexity of emotions and motives which have found in the novel their most natural expression. This acute analysis which has just been quoted suggests also where to find the key to the perennial interest which fiction has always had for the so-called general reader. The freedom of technique and the variety of subject appeal to a very large number of readers who might be repelled by the restriction and finish of a sonnet, or bored by the

[1] The *Times*, London, July 20, 1917, page 337.

personalia or comparative aridity of the essay. Furthermore, the contagious interest of the author in the fictitious child of his brain or in the social problem in which his characters are caught as in a net quickly spreads to the reader and induces in him a dramatic and sympathetic identification of himself with character or situation in such a way as to give him the delight or the wonder which comes from a new and growing experience.

As one looks at the course of literary history one seems to find therein a not entirely haphazard rotation of literary forms. The epic gives way to the romance and the romance to the drama, and the drama to fiction, but back of all these lies the fundamental inspiration to literature — human action, and its motives. Action when expressed in literature becomes narrative, and the earliest forms of literature grow out of story-telling. The novel, therefore, has a high ancestry and a long line of precursors. Far back in the ages we find Eastern tales ranging through all the gamut from simplicity to sophistication, and having in themselves an important influence upon European literature. Later on, we come upon Greek romances, mediæval "romans," pastoral stories in which the brutality of real life is softened by a sentimental glamour, picaresque tales in which what was once the glory of the chivalric age is reduced to the absurdity of a burlesque, and lastly such immortal collections as Chaucer's 'Canterbury Tales,' Boccaccio's 'Decameron,' and Painter's 'Palace of Pleasure.'

In all of these we find, in embryo at least, the three fundamental interests of the novel: action, character, and idea. The whole course of English fiction consists merely in developing one or other of these three elements until its utmost possibilities are revealed. If we follow the development of interest in action, we find ourselves inevitably led to a story like 'Robinson Crusoe,' and the jump thence is not long to the numerous romantic stories of adventure which have been produced in uncalculated

quantities since that time. If we follow the line of development of character, we find ourselves passing the interesting though abbreviated sketches of Hall, Overbury, and Earle, stopping for an enchanted moment with Sir Roger de Coverley, following with breathless interest the autobiographical experiences of Bunyan and Defoe, until we lose ourselves in the manifold adventures of the eighteenth century novel. In the same way, tracing the influence of an idea upon fiction, beginning perhaps with More's 'Utopia,' or Bacon's 'New Atlantis,' or Bunyan's 'Pilgrim's Progress,' we find ourselves started on that line of development which leads inevitably to the didactic novel of the Victorian age or the sociological fiction of to-day.

The eighteenth century novel, while it is to a certain extent moral in intent and not seldom satirical in method, escapes the religious heaviness of 'Pilgrim's Progress' or the unsocial bitterness of 'Gulliver's Travels.' It is primarily interested in real human beings, not in states of the soul or pathological exaggerations of human failings; and if to the readers of the present day the characters of Richardson and his fellows seem at times to savor of artificiality, it is because of the simplicity of narrative technique of these authors in an experimental age, rather than from any lack of wide knowledge of human nature or want of sympathy with the omnipresent foibles of characters that are intensely human. One must grant to the modern taste that these early novels seem cumbersome and slow moving, that they lack somewhat in what we now conceive to be the restraint of good taste, and are too prone to adorn their tales with a moral that at times seems offensively obvious. Later novels, however, really do nothing but develop the general field marked out by these pioneers; and the sentimental interest in character which Dickens displays or the power of good-humored satire which plays through the pages of Thackeray can both be traced back to a generous source in the novel of the eighteenth century.

CHRONOLOGY OF THE DEVELOPMENT OF FICTION

DATES	WORKS
2–6 centuries	Greek romances
14–15 centuries	Italian and Spanish pastoral romances
1353	Boccaccio: (Decameron)
c 1375	(Sir Gawain and the Green Knight)
1385–1400	Chaucer: (Canterbury Tales)
1485	Malory's (Morte d'Arthur) printed by Caxton
1516	Sir Thomas More: (Utopia)
1566	William Painter: (Palace of Pleasure)
1578–1580	John Lyly: (Euphues)
1580	Sir Philip Sidney: (Arcadia)
1589–1596	Edmund Spenser: (Faerie Queene)
1590	Thomas Lodge: (Rosalynde)
1594	Thomas Nash: (The Unfortunate Traveller, or The Life of Jack Wilton)
1627	Francis Bacon: (New Atlantis)
1678	Bunyan: (Pilgrim's Progress)
1682	Bunyan: (Life and Death of Mr. Badman)
1709	(The Tatler)
1711	(The Spectator)
1719	Defoe: (Robinson Crusoe)
1726	Swift: (Gulliver's Travels)
1740	Richardson: (Pamela). The first real English novel.
1742	Fielding: (Joseph Andrews)
1743	Fielding: (Jonathan Wild)
1748	Richardson: (Clarissa Harlowe)
	Smollett: (Roderick Random)
1749	Fielding: (Tom Jones)
1751	Fielding: (Amelia)
	Smollett: (Peregrine Pickle)
1753	Smollett: (Ferdinand Count Fathom)
	Richardson: (Sir Charles Grandison)
1759	Johnson: (Rasselas)
1760–7	Sterne: (Tristram Shandy)
1762	Smollett: (Sir Launcelot Greaves)
1764	Walpole: (Castle of Otranto)
1766	Goldsmith: (Vicar of Wakefield)
1768	Sterne: (Sentimental Journey)
1771	Smollett: (Humphrey Clinker)
	Mackenzie: (The Man of Feeling)
1778	Frances Burney: (Evelina)
1782	Frances Burney: (Cecilia)
1786	Beckford: (Vathek)
1794	Godwin: (Caleb Williams)
	Anne Radcliffe: (The Mysteries of Udolpho)

CHRONOLOGY OF THE DEVELOPMENT OF FICTION—*Cont'd.*

DATES.	WORKS
1795	M. G. Lewis: (The Monk)
1797	Jane Austen: (Sense and Sensibility) (pub. 1811)
	Jane Austen: (Pride and Prejudice) (pub. 1813)
1798	Jane Austen: (Northanger Abbey) (pub. 1817)
1818	Mary Godwin Shelley: (Frankenstein)
	T. L. Peacock: (Nightmare Abbey)
1820	C. R. Maturin: (Melmoth the Wanderer)
1831	T. L. Peacock: (Crochet Castle)

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1689–1761	Samuel Richardson	20: 12225–12246
1707–1754	Henry Fielding	10: 5693–5731
1713–1768	Laurence Sterne	23: 13899–13926
1717–1797	Horace Walpole	25: 15565–15579
1721–1771	Tobias G. Smollett	23: 13575–13600
1728–1774	Oliver Goldsmith	11: 6501–6532
1752–1840	Frances Burney (Madame d'Arblay)	5: 2817–2832
1759–1844	William Beckford	3: 1699–1712

NATURALISM: A TRANSITION

The period that is roughly described under the term Naturalism is one of transition from the Classical or Augustan age to the period of Romanticism which begins at the end of the eighteenth century and produces a revolution in English poetry that is contemporary with the political changes taking place south of the English Channel. It is a time of transition from the authority of literary dictators, such as Dryden, Pope, and Johnson, to the freedom of individual expression which one encounters in the poetry of Wordsworth, Shelley, Keats, and Byron. Between these

two ages, looked at from a sufficient perspective, the contrast is striking enough; but in this period of transition the domination of the old is still to be clearly seen and the beginnings of the new régime are only faintly to be recognized at first.

The significance of the new movement will perhaps be more clearly seen if one summarizes briefly the dominant characteristics of the age which was passing away. It was above all the heyday of didacticism when a moral was still believed to adorn a tale and when edification and poetry went hand in hand, though one may suspect that it was a desire on the part of the poet to impose his own ideas on others that inspired him rather than any ideal of the ultimate good which his readers would derive. It was also an age of superficial emotion in which people mistook sentimentality for real sentiment and when the "passions" were much celebrated in poetry and seldom really felt. It was a time in which the fashionable life of the day imposed itself with all the rigor of convention upon the actions and thoughts of narrow-minded men. To do "the thing," to set the fashion or to ape it, to be scrupulously exact in matters of dress and deportment, and to follow the looseness of morals of the leaders of society, became the ideal of lesser men and reflected itself in the curiously artificial poetry of the day. In literature, the ideal took its color from the life which it reflected: restriction of form, exactness of expression, polish of verse — these were above all things sought after, and, by the great majority of small poets of the day, were accomplished with considerable success. What was done within the narrow circle of their view was done well, but they little understood and never appreciated what lay beyond. Living within the confines of London Town, they seemed to have their gaze hemmed in by the walls that surrounded them, and the open country looked very far away. Mountains were but obstacles, and the Alps, which were to inspire so much of the poetry of Byron,

seemed but the inconvenient obstacles which a hostile nature placed between the vineyards of France and the sunny slopes of Italy.

The new age, however, began what was really to be a renaissance in English literature. It is more significant from the ontological point of view than for what it actually accomplished in the way of inspiration or æsthetics, because it forecasts in no uncertain way the course of development that was to be taken by the Romantic Movement. One of its most important achievements was the realization of the poetic value of simple nature and of the inspiration which could be obtained from a healthy life in the open country. The drawing-room of the age of Pope gives place, then, to the open fields and hillsides of the precursors of romanticism; and the artificial beaux of London society are succeeded by simple peasants, whose fundamental emotions replace the elaborate and artificial sentimentality of the London fop. There remains, however, a tinge of sentimentality in the personal emotion of Goldsmith and even of Burns which is a heritage from the artificial age that still overshadowed their day. In certain instances the emotion that inspires the poets is a rather negative, sad, and weak sentiment which delights in the contemplation of death and which finds satisfaction in such melancholy scenes that the whole group is sometimes known as the "churchyard" poets. Of these Gray in his 'Elegy in a Country Churchyard' (1751), and Blair in his 'The Grave' (1743) are outstanding examples. Gray's 'Elegy' still has a sort of spurious reputation because of the tiresome iteration of critics that it is the best known poem in the English language.

But not all poets of this age sat upon the ground and talked of tombs and epitaphs; it was a time of a gradually growing interest in the remote, of a nascent desire to widen, to vary, and to vivify personal experience. Chatterton felt the charm of the mediæval and is a forerunner of Keats

and Scott; Macpherson in his Ossianic poems, and Gray in his Norse and Welsh poems, felt the inspiration of the wild north; Walpole and Mrs. Radcliffe in their Gothic romances exploited the possibilities of the weird and the terrible; Blake in prose and poetry and pictures portrayed the lineaments of the supernatural and of the ecstatic; while the spell of the Orient was diversely acknowledged in the 'Chinese Letters' of Goldsmith, the 'Persian Eclogues' of Collins, in 'Vathek' by Beckford, and in a translation of a Chinese romance by Bishop Percy.

This was, however, not merely an age in which the confines of poetry were being widened by the discovery of new worlds, but it was also a period in which there is a marked development of poetic technique. The old form required by custom and admired in practice was the heroic couplet; the age of Pope had even dared to criticize the magnificent blank verse of Milton as lacking in form and finish. The poets of transition, however, revived the Spenserian stanza, notably in the 'School Mistress' of Shenstone and in 'The Castle of Indolence' by Thomson. They experimented with irregular metres of which the odes of Collins and Gray are outstanding examples, exquisite in form. Lastly, the antithesis of classic regularity is to be found in the eccentricity and comparative formlessness of Blake and in the intense reality of his inspiration.

Such in brief are the main characteristics of this period of transition. It still shows in many respects the restriction of the earlier age; it suffers from the personal limitations of its poets; it does not leave much that is either perfect in form or permanent in appeal. But it does initiate the movement of emancipation from the eighteenth century literary tyranny, and it does foretell the coming of the romantic dawn with its love of nature, its glorification of liberty, and its splendid belief in the individual.

CHRONOLOGICAL TABLE

(1700–1800)

DATES	EVENTS
1701	Act of Settlement; House of Hanover begins to reign in England
1702–1714	Queen Anne
1704	Marlborough wins the battle of Blenheim
1707	Union of England and Scotland
1713	Peace of Utrecht
1714–1727	George I.
1715	Death of Louis XIV.
1721–1742	Walpole's Supremacy
1727–1760	George II.
1748	War of Austrian Succession ends with Treaty of Aix-la-Chapelle
1756–1763	Seven Years' War
1759	Wolfe captures Quebec
1763	Peace of Paris
1765	Invention of steam-engine by Watt
1773	«Boston Tea Party»
1775	Beginning of American Revolution
1776	Declaration of American Independence
1785	Cartwright invents his spinning-machine
1787	Impeachment of Warren Hastings
1789	Storming of the Bastille
1793	Execution of Louis XVI.
1794	Fall of Robespierre
1796	Napoleon invades Italy
1798	Nelson wins the battle of the Nile
1799	Death of Washington

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1686–1758	Allan Ramsay	20: 12061–12073
1716–1771	Thomas Gray	11: 6623–6636
1721–1759	William Collins	7: 3871–3878
1731–1800	William Cowper	7: 4107–4116
1736–1796	James Macpherson (Ossianic Poetry)	18: 10865–10884
1752–1770	Thomas Chatterton	6: 3539–3550
1754–1832	George Crabbe	7: 4117–4122
1757–1827	William Blake	4: 2041–2050
1759–1796	Robert Burns	5: 2833–2866

Song — C v 2 fo 278

Here's a health to them that's awa
Here's a health to them that's awa,
And wha winna wish gude luck to our cause,
May never gude luck be their fa' —
Its gude to be merry & wise;
Its gude to be honest & true
Its gude to support Caledonia's cause,
And bide by the Buff & the Blue. —

Here's a health to them that's awa,
Here's a health to them that's awa,
Here's a health to Charlie, the chief o' the clan,
Altho' that his band be sma' —
May Liberty meet wi' success!
May Prudence protect her frae evil!
May Tyrants & Tyranny tine in the mist,
And wander the way to the devil!

Here's a health &c.
Here's a health &c.
Here's a health to Tammie, the Norland laddie
That lives at the lug o' the law!
Here's freedom to him that wad read,
Here's freedom to him that wad write!

There's

BURNS.

Facsimile of the original of his version of the Scottish song

"HERE'S A HEALTH TO THEM THAT'S AWA."

VII. THE ROMANTIC MOVEMENT

(1790–1832)

INTRODUCTION

After the age of Elizabeth the greatest contribution that has been made to the poetry of the English language is the gift of what is known as the Romantic Movement. The term "romantic," however, is so vague and has so many different meanings that it becomes necessary for us to distinguish the sense in which it is here used. Literature wherever it is produced is a combination of three elements: Fact, Imagination, and Form. That period is described roughly as realistic when the predominant interest of the writer is centered around the facts about which he is writing; classic, when his chief attention is given to the form, manner, or style in which he clothes his ideas; and romantic, when the imagination permeates the material and shapes the form of expression. We can, therefore, call this period an age of romanticism, because, though a certain amount of attention is given to basic ideas, facts, and details about which the poet is writing, and though the variety of his material and the intensity of his emotion naturally are reflected in a greater freedom of poetic form, the distinguishing and outstanding characteristics of all the poets of this day are the extraordinary vitality and range of their imagination. We shall see that in one respect the Romantic Movement comes near to the original meaning of "romance" as we have already used the term, but the period is one in which such a type of story-telling does not predominate. It is only one factor in a very large and more inclusive movement.

HISTORICAL BACKGROUND

This period is one that may be described from every point of view as an age of reaction against bondage, whether

the restraint be a social or a literary one. It is a time of rapid transition from a period of restricted activity to one of boundless energy. It is an age of sudden and even startling growth from a time when the poetic imagination and æsthetic sensibilities of men's emotions were dormant to a more glorious day when even

> «the meanest flower that blows can give
> Thoughts that do often lie too deep for tears.»[1]

And it is a period in which the old dreams of the champions of the people and the visions of the gifted seers among the poets are realized so that by the magic of their evocation, like the great hall of Pandemonium in 'Paradise Lost,' the huge fabric of nineteenth-century society rises out of the dross of revolution, and the magnificent structure of romantic poetry is reared from the desert of eighteenth-century literature.

The revolution that occurs in letters in this age runs parallel to the social and economic phenomena that make their appearance nearly everywhere in the world. In 1776 the American Colonies had declared their independence as a protest against the chafing restriction of an unintelligent and selfish domination. From 1789 to 1799 the French Republic was cleansing itself in blood and was unconsciously preparing itself for another baptism in the fires of war. England was engaged shortly afterwards in the War of 1812 abroad and in a series of minor industrial revolutions at home which, together with the invention of machinery, the application of steam, and the consequent changes in the distribution of agrarian population, were to provide the materials for the engrossing economic problems of the Victorian era. In English politics, too, the Revolution was not the less significant or widespread, until the Reform Bill of 1832 laid the foundations of the democracy of modern England.

This, then, is an age of growing democracy. Burns,

[1] Wordsworth: (Intimations of Immortality.)

the great champion of the poor and humble, was there to teach the world that

«The rank is but the guinea stamp;
The man's the gowd for a' that.»[1]

The young Wordsworth, prophet of simplicity and truth, carried away by what he then believed to be the ideals of the French Revolution, cried,

«Bliss was it in that dawn to be alive
But to be young was very heaven.»[2]

Shelley and Coleridge, each in his way a dreamer of dreams, saw the vision of an ideal republic on the banks of the Susquehanna where a beneficent nature would do away with human labor and the millennium would come as the leisurely days slipped by in calm philosophizing. Adam Smith in his 'Inquiry into the Nature and Causes of the Wealth of Nations' (1776), and Thomas Paine in his 'Rights of Man' (1791), put into influential prose the underlying doctrines of social and industrial revolution, and prophesied the ultimate significance of labor. To them, directly or indirectly, Godwin, the fruitless philosopher, and Mary Wollstonecraft, earliest of the champions of woman's rights, Ruskin, with his doctrine of beauty in work, and Morris, with his practical embodiment of his theories, all owe much.

CHARACTERISTICS OF THE ROMANTIC MOVEMENT

This period is one that in literature is so complex and so closely interwoven in all its aspects that, to see it "steadily and see it whole," one is forced by way of preparation to make a certain temporary analysis of its outstanding characteristics. The student should remember, however, that any arbitrary classification of this sort is of value only as a scaffolding in building up the ultimate structure of his conception of the Romantic Movement. A real apprecia-

[1] (For a' that and a' that.) [2] (Prelude.)

tion and knowledge of the age can come only from a prolonged and sympathetic reading of the poets themselves, and not from the mere memorizing of a list of characteristics which are intended to be only a momentary guide.

For convenience, therefore, we may consider the Romantic Movement as a great age of discovery in the spiritual and emotional world akin to that expansion of the geographical world which took place in the age of the Tudors. Roughly speaking, one may say that the Romantic poets discovered ten things:

1, Freedom; 2, Nature; 3, the Individual; 4, Simplicity; 5, the Past; 6, Beauty; 7, Wonder; 8, Dreams; 9, Emotion; 10, Variety of expression.

Each of these component elements of the Romantic Movement deserves a brief, separate consideration, with some slight indication of the character of the writers who were the chief exponents of these new phases of English poetry.

FREEDOM

If there was one thing dear to the heart of the Romanticist it was freedom. Restraint of any kind was sufficient to make him unhappy as an individual or to provoke an outburst if he and a number of others socially like-minded began to consider what they believed to be their corporate wrongs. Their ideal of freedom was a complex one. It sought political freedom for the individual and political independence for the state. It was socialistic to its foundation and, partly owing to its sympathy with the poor and downtrodden, it was an avowed enemy of plutocracy. In this particular respect, therefore, the romantic poets are partly the spokesmen of their age and partly the prophets of the new dawn. This impulse to freedom combined ultimately with the new revelation of the significance of the individual to develop the schemes of social amelioration into which Ruskin, Morris, Kingsley, and F. D. Maurice

subsequently threw themselves with full strength and whole soul.

Wordsworth in many of his political sonnets sounds the lofty note of national freedom, not in any insular mood, but generous enough to hope that "the Nations shall be great and free." Shelley in 'Prometheus Unbound' carries the ideal still higher into the heights of the ethereal where thought becomes rarefied and the lyrical cry of the enthusiast of freedom becomes lost in the music of the spheres. But this "bright and ineffectual angel," who sped on the wings of the morning and whose coursers were shod with the light, found the republic within the four narrow walls of home too difficult to manage, and even his hopeful vision of an ideal republic on the banks of the pleasant-sounding Susquehanna became but the wreck "of a dissolving dream." Byron, who gave his life in the struggle for Grecian freedom, manifested in his tempestuous existence his thorough-going belief in the right to individual liberty, and stopped at times in the onrush of his passion to gaze with understanding eyes upon the ruins of great nations of the past where Freedom had tarried for a while.

NATURE

The eighteenth century infinitely preferred the man-made town to the country, upon which they looked with scorn as God's uncomfortable creation. Now, however, Wordsworth comes as the prophet of a new era of nature-worship, and to him is due the credit for having pointed out to his fellowmen, both by word and deed, the inspiration and the consolation which nature can supply to the tired spirit. With him, indeed, this cult rises to heights of lofty idealism.

Wordsworth includes within his experience four distinct conceptions of Nature which are held by poet and ordinary man alike. There is first the child-like attitude which

regards Nature as a great objective power, a distinct and gigantic personality, tolerant, beneficent, or hostile according to mood or provocation. When he stealthily takes a boat for an evening row on the lake, the boy Wordsworth feels that the mountains are rising to overtake him, and his early experiences in trapping and bird-nesting give Nature's countenance an accusing cast. From this mood he passes to one of pure objective enjoyment when Nature to him was "all in all," the source of satisfying sensation and enduring emotion,

> «That had no need of a remoter charm
> By thought supplied, nor any interest
> Unborrowed from the eye.»[1]

The third stage in the poet's development comes when he finds in Nature a power to soothe, calm, and elevate the spirit, and experiences a lustration of "the inward eye which is the bliss of solitude" akin to the cleansing of the dusty trodden wayside by the dews of the morning,

> «While with an eye made quiet by the power
> Of harmony, and the deep power of joy,
> We see into the life of things.»[2]

The last and highest mood consists of being rapt out of the ordinary sphere of life into the very heart of Nature, in a kind of mystic and momentary identification of the spirits of man and earth in a strange fit of passion that amounts to a sort of cosmic intuition and that sees all things "sub specie æternitatis." When

> «Such rebounds our inward ear
> Catches sometimes from afar —
> Listen, ponder, hold them dear;
> For of God, — of God they are.»[3]

[1] (Lines Composed a Few Miles Above Tintern Abbey.)
[2] *Ibid.*
[3] (Yes, it was the mountain echo.)

Byron, Shelley, and Keats, too, are poets of Nature, but with a difference. Byron can describe with a magnificent and transient energy the fury of an Alpine tempest or can sketch with a facile pen the banal background of an amour, and can make his pictures of classic lands effectively set off the action of his narrative. Shelley, with a brush dipped in the blue of heaven, paints "a lovely vale in the Indian Caucasus," or makes the West Wind visible, or gives us a glimpse of "the lone Chorasmian shore" and "solemn midnight tingling silentness" — but all is large and vague and atmospheric as a Wagnerian setting dimly lighted. Keats lived to "burst Joy's grape against his palate fine" and felt the pain of too much beauty. To him Nature was full of the color of the rainbow, the warmth of the generous South, and the odors of orient spices. Mortality weighed too heavily on his fragile spirit, and Nature in her prodigality of sensation was unconsciously cruel to her too-loving lover.

THE INDIVIDUAL

If the Romantic Movement revealed nature to mankind, it also went one step farther and accomplished the still more difficult task of revealing man to himself, of lightening for him "the burthen and the mystery," and of helping him to bear "the heavy and the weary weight of all this unintelligible world."[1]

Most people have at some time or another experienced that Copernican revolution within themselves whereby the self is suddenly, in a flash of revelation, seen to be the centre of its experience, a little system of its own within that vast whirling universe of human life which wheels its infinitely complex course on all sides. The significance of the individual comes in the same manner to the thoughtful reader who first sees into the heart of Wordsworth's Lucy poems,

[1] (Lines Composed a Few Miles Above Tintern Abbey.)

who is willing to forget the elaborate and sophisticated epigrams of the eighteenth century and to enter, as a little child, into the kingdom of romantic verse, looking forward with the eye of faith to the day when, with Browning, he can believe that the only thing worth studying is the human soul. That the individual sometimes discovered himself to be a person of enthralling interest the experience of Byron will prove; but in general the significance of this renaissance of self is not spectacular but humble; it is not negative and destructive, but sympathetic and inclusive — a flooding of the soul with the new light of brotherhood which had at first flared luridly in the French Revolution.

The two dangers of this creed of self are that the individual should take himself too seriously and that he should magnify the insignificant. The poets of this Romantic movement are great enough, however, to have avoided these pitfalls into which Tennyson at times, and the minor moderns frequently, stumbled. It is the mark of genius to be able by the magic touch of art to transmute into the enduring gold of fine poetry the evanescent and the individual. This Keats can do, and Shelley; Wordsworth and Byron, in their own way and at their best, are also touched with the gift of this inscrutable alchemy.

SIMPLICITY

The strongest emotions are the simplest. The most illuminating ideas are often the most obvious when lucidly expressed. Real life is simple, near, open, and translucent. All this the classicists had forgotten. They had shut out the sunlight; they had denied the fundamental emotions; they had turned their gaze from the simple and the poor. Shut within their tower of convention and gazing only on a mirrored reflection of life, they, like the Lady of Shalott, had not been able to support the burden of a real emotion, and the autumn of their year had come and the passing of

their poetry. With it passed the fine-spun epigrams and delicately woven epithets, products of the artist who turned his back upon the open fields and upon God's sunlight.

Now come Burns with his revelation of the simple manners and warm good-will of 'The Cotter's Saturday Night'; Wordsworth, singing of "the yellow flowers, children of the flaring hours," and finding, like Shakespeare, philosophy by the wayside, and, like Browning, infinite significance in the smile of a child. The mere thought of 'The Rape of the Lock' suffices, when set side by side with 'Strange fits of passion have I known,' to disclose the almost immeasurable gulf that now separates the romanticists from the classicists.

It is difficult for the half-educated to recognize simplicity as a quality of high art; yet, for all their apparent complexity, Dante and Chaucer and Shakespeare have it — for simplicity does not mean childishness but childlikeness; not emptiness, but clarity. It was a passionate belief in the ultimate significance of simplicity that led Wordsworth to write in his 'Preface to the Lyrical Ballads':

«The principal object, then, proposed in these poems was to choose incidents and situations from common life, and to relate or describe them throughout, as far as was possible, in a selection of language really used by men, and, at the same time, to throw over them a certain coloring of imagination. . . . Humble and rustic life was generally chosen because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated and more forcibly communicated.»

One great service, then, that the Romantic Movement rendered to English literature was to re-assert the eternal truth that one way, at least, of entrance into the kingdom of English letters was to become as a little child.

THE PAST

The re-discovery of the past is not entirely due to the poets of the Romantic Movement. Macpherson had published his 'Ossian' in 1762. Walpole in 1764 had written his 'Castle of Otranto,' and Bishop Percy in 1765 had rescued from comparative oblivion the 'Reliques of Ancient Poetry' which were later to inspire Scott to prepare his 'Minstrelsy of the Scottish Border' (1802–3) and to give us in 'Waverley' (1814) the first of an undying series of historical novels in which "the Wizard of the North" by his magic re-created the life of distant lands and earlier years. Nor must we forget among the earlier singers Blake, the master of mysticism, or the pathetic figure of Chatterton whose 'Rowley Poems' were more noticeable in his own day than they are in ours. There was, then, a distinct preparation for, or transition to, Romanticism in these early pseudo-Gothic romances, in the interest in Wales and the far north, in the echoes of mediæval popular poetry and superstitions.

But the Romantic Movement is not merely a continuation of this interest in a newly discovered subject-matter which fascinated by its strangeness or charmed by its quaintness. The Romantic poets developed a new point of view with regard to the past. Instead of merely esteeming it for its novelty and for its objective differences from the material to which they were accustomed, they developed in themselves a subjective attitude which made the past eternal and an age in which they, by the extraordinary sensitiveness of their imaginative sympathy, could take their ease. In this way their literary years spent thus in the past, whether of Mediæval Europe or Greece or Rome, were times of widening life as well as of escape from the insensibly hardening conventions which inevitably pursued the poetry of nature after its first few careless and exuberant years.

Their initial sensation was the sudden glad surprise of unexpected discovery such as Keats felt "on first looking into Chapman's Homer" (1816), which changed, as the fecund significance of an old world ever new began to stir within his imagination, to "a most dizzy pain" when the spirit reluctantly found itself too weak to bear the heavy weight of "such dim-conceived glories." Shelley was to know the same unquietude, accompanied by the celestial music of the winds and the harmonies of earth, in a vision of the past and future ('Prometheus Unbound,' 1820), and was to build therefrom that tenuous idealism which sometimes seems so like the baseless fabric of a dream. And Byron was to find in "the Niobe of Nations" not merely the "lone mother of dead empires" but a city wherein his soul could dwell with the mighty and tempestuous spirits of the past, peopling the moon-lit ruins of colossal decay with gladiators and emperors and all the fanfare of a triumphant paganism.

BEAUTY

Keats is the great revealer of romantic beauty. He stands midway between Wordsworth, who has made us see more than merely yellow in the "primrose by the river's brim," and Ruskin and Morris who preached and practised beauty as a necessity of life. At the outset the fact must be emphasized that beauty is not regarded by the Romantic poets as merely the source of exquisite or concentrated physical sensation. Even Wordsworth insists that we look upon daffodils with

> «that inward eye
> Which is the bliss of solitude.»[1]

It is beauty spiritualized and lifted into the serene light of the imagination which these poets celebrate, preferring not

[1] (I Wandered Lonely as a Cloud.)

to dwell upon the corporeal opulence that perhaps unjustly brought condemnation upon Rossetti for his "hothouse poetry," nor upon the enervating satiety which too often detracts from the melodious verse of Swinburne, with whom languorous Beauty seems ever to watch the death of Love. With Keats, on the contrary,

> «A thing of beauty is a joy forever;
> Its loveliness increases; it will never
> Pass into nothingness; but will keep
> A bower quiet for us, and a sleep
> Full of sweet dreams, and health, and quiet breathing.»[1]

It is this belief in the immortality of beauty as a cardinal fact of life that leads Keats to identify truth and beauty in his incomparable 'Ode on a Grecian Urn' (1820) from which we learn the paradox that

> «Heard melodies are sweet, but those unheard are sweeter» —

that the joy of anticipation is reward, enough as well as real, and that attainment, in the difficult dispensation of the gods of old, is the ultimate punishment of "all breathing human passion." Not otherwise does the unmatched music of his 'Ode to a Nightingale' (1819) teach the same lesson to the ear.

The achievement of the Romantic poets is that they found a philosophy of sensation by which they spiritualized their art. In Wordsworth we find the revelation of the eternal beauty of mountain and vale, of cottage and countryside; in Keats, a passionate, because brief, sojourn at the foot of the rainbow of the world's color and a worship of the divine forms of immortal ideas; in Shelley, a lyrical enthusiasm for the wide spaces of earth and air and an ear attuned to catch the music of the spheres; in Coleridge, a perception of the beauty instead of the terror of the supernatural; and in Byron, a lusty love of human life and a

[1] (Endymion), Book I.

worship of the gray beauty that still lingers upon the face of the ancient mistress of the world.

WONDER

The Romantic Movement has been described not inaccurately, in one phase at least, as "a renascence of wonder." The eighteenth century prided itself upon its understanding of life and even indulged in the unprofitable pleasure of mocking existence. But the poets of the next age looked upon the world with the wondering gaze of children, and not with the unhappy and sophisticated eyes of old men. All things appeared to them "appareled in celestial light" and seemed enveloped in "the glory and the freshness of a dream." And that is why their poetry endures with a perennial appeal: to wonder is to live for all time, but to be wise is to pass with a generation.

It was Wordsworth who preached youth everlasting in his 'Intimations of Immortality' (1807); Coleridge, whose 'Ancient Mariner' (1798) holds us with his skinny hand to wonder at the spirits of the deep and to confess the beauty of the wild wastes of ocean; Shelley, who as a boy sought for ghosts and as a poet felt the "shadow of some unseen Power" in whose awful loveliness he recognized the features of Intellectual Beauty; and Keats, who dwells between the "dim-conceivéd glories of the brain" and the starry firmament which shines even in his last sonnet.

DREAMS

The Romantic spirit has a miraculous touch. It opens the eyes of men to a vision of another world. Some of the poets, such as Keats, Byron, and Scott, dreamed of the past and in their dreams saw the beauty of Greece, the glory that was Rome, or the romance of mediæval Europe. Within themselves and within their readers these poets built up the fabric of their dream, touched with the golden glamour of a

day long dead, or looming far away like "huge cloudy symbols of a high romance." The retrospective vista that was thus opened liberated the soul of the poet from the domination of the present. It allowed him to roam at will through the city states of Greece; it made him a freeman of the Roman empire instead of a slave of his own generation; or it welcomed him to the castle or crusade of a later age. Not the least important phase of the Romantic Movement, then, is this temporal liberation of the personality of the poet. Even the somewhat prosaic Wordsworth, tramping the solid hillside of his Lake country, longs to

> «Have sight of Proteus rising from the sea,
> Or hear old Triton blow his wreathéd horn.»[1]

But not all the dreams were echoes of the past. Some were visions prophetic of the future. Rousseau had sounded the call of "Back to Nature," and had unconsciously laid the foundations of modern suburban philosophy. Not content with going back to the civilization of the greater ancients, the enthusiastic devotees of this millennial dream courageously sought what they vaguely thought of as the Golden Age, a utopia whose local habitation a weary world has thus far found only in fairy tales and in the realm of romantic poetry. Thomas More might, in his island, hold an unflattering mirror to society; Bacon might foreshadow the modern university in his 'New Atlantis'; Bellamy and Wells might look backward or forward like Januses at the outposts of civilization—but Shelley and Coleridge would realize their dreams on the banks of the Susquehanna. Futile though their effort was, all enthusiasm and no basis, the iridescent colors of their vision still cast a glamour through the passing years. Soon Ruskin was to seek the regeneration of the individual and of society in the beautifying of common life, making a fine art out of the dross of prosaic things; Carlyle was to disagree with the ease-loving enthusiasts of earlier schemes, and, with

[1] (The world is too much with us.)

the characteristic reaction of his personality, to preach the doctrine of salvation through work and not through idleness; and Morris was to combine theory and practice in making the hand achieve the visions of his mind. Even in America the desire to make life over, to live anew in the dream of some happier mode of existence, was to lead to the ephemeral experiments at Brook Farm and Fruitlands.

But all of these amateurs of the art of living had their eyes fixed on the land which they saw in dreams rather than upon the reality which lay at their feet. What they accomplished practically has passed with the years or has been swallowed up in the tide of progress. In literature, however, their dreams still live; still we see them in the distance where

> «Gleams that untraveled world whose margin fades
> For ever and for ever,»

and the search for which is the eternal quest of poet and prophet alike. The vision of the Romanticist may be a failure when judged by the uncomprehending standards of common men, but sometimes in the scales of truth the "shadow of a magnitude" outweighs the cash-account of Plugson of Undershot.[1]

EMOTION

The significance of emotion in art and in life is seldom widely recognized by Anglo-Saxon peoples. It may be that those who write are predominatingly rationalistic in character or interests, and are therefore perhaps prone to magnify the importance of intellect. It may be that the tendency is merely a phase of the life of an age, as it was in the eighteenth century. At any rate, the Romantic Movement was a free and glad recognition of the rights of emotion, a passionate realization of feeling as perhaps the fundamental fact of life, and of expression and variety as positive and necessary fac-

[1] Carlyle: (Past and Present.)

tors in existence of incomparably greater value than repression and uniformity.

Wordsworth in his 'Preface' recognized the new supremacy of emotion in poetry where the calm propriety of eighteenth-century intellect had previously reigned, and he made it the prime source of his inspiration. His conviction of the nature of the poet is so different from the eighteenth-century trust in verbal dexterity that the passage is worth quoting as a kind of "Magna Charta" defining the rights of future poets.

«What is a poet? To whom does he address himself? And what language is to be expected from him? He is a man speaking to men: a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind; a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the goings-on of the universe, and habitually impelled to create them where he does not find them. To these qualities he has added, a disposition to be affected more than other men by absent things as if they were present; an ability of conjuring up in himself passions, which are indeed far from being the same as those produced by real events, yet (especially in those parts of the general sympathy which are pleasing and delightful) do more nearly resemble the passions produced by real events, than anything which, from the motions of their own minds merely, other men are accustomed to feel in themselves; whence, and from practice, he has acquired a greater readiness and power in expressing what he thinks and feels, and especially those thoughts and feelings which by his own choice, or from the structure of his own mind, arise in him without immediate external excitement.»[1]

This belief that "poetry is the breath and finer spirit of all knowledge" is significant in that it leads to the consciously didactic tone assumed by Wordsworth, and ultimately to the philosophic convictions of such poets as Tennyson in 'In Memoriam', Browning in 'Saul,' 'Rabbi ben Ezra,' and a

[1] Wordsworth: Preface to (Lyrical Ballads.)

host of other poems, or Meredith in 'The Woods of Westermain' and 'Earth's Secret.' Emotion, then, has its value not merely, as before, in the initial stimulus of the poet, nor again only in the induced stimulation of the reader, but rather in the new recognition of emotion as a key to the understanding of life. This is the essence of the romantic point of view. This is the kernel of the romantic philosophy.

VARIETY OF EXPRESSION

If one turns over the pages of the poets of the eighteenth century, he cannot but be impressed with the limitation of metrical technique displayed by these writers, who confine themselves almost entirely to the heroic couplet. With the transitional period of Naturalism, the ode begins to show its formal variety, but still with the coldness and correctness of classicism. The new, simple, and varied emotions of the romantic poets required for their expression an instrument that was adaptable to the new demands of poetry. It was a time when the old ways of doing things were being discarded in every walk of life and when innovation was not of itself its own condemnation. With this spirit of freedom abroad, it is not unnatural that the restrictions of the heroic couplet should be felt to be irksome. With new forms of government in the making, and new classes of society rousing themselves from sleep, we need not be surprised if the poet, ever sensitive to change and ever seeing beyond the moment, should break away from the old order and begin to lay the foundation of a finer and more elaborate structure of English verse.

Almost without exception the romantic poets wrote the sonnet and wrote it well. They could also manage the heroic couplet and do excellently in blank verse. But their range was wider, their power greater. Let the reader but examine the following bird-poems, to take a single example, and he will catch a melody unheard in the eighteenth century:

Wordsworth's 'To the Cuckoo' and 'To a Skylark', Shelley's 'To a Skylark', and Keats's 'Ode to a Nightingale.' Or let him read the changing cadences of 'The Ancient Mariner,' or the songs of 'The Lady of the Lake'; let him listen to Byron sing of 'The Isles of Greece,' or to Shelley chant the magic choruses of 'Prometheus Unbound' and of 'Hellas'; let him see how easily he steps from line to line in 'Endymion' and realize how Keats could use the couplet so skillfully that one never suspects its possibility of monotonous repetition.

Then he will realize how great and how varied was the achievement of the poets of the Romantic Movement in the mere matter of the mechanics of their art. The poets who were to come—Tennyson, Morris, Rossetti, Arnold, Swinburne, Browning, and Meredith—were all to profit by the experiments and achievements of their romantic predecessors, and, inspired by them, were to carry on worthily the high art of matching lofty ideas and deep emotions with a fitting melody of words.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1770–1850	William Wordsworth	26 : 16193–16229
1771–1832	Sir Walter Scott	22 : 12995–13082
1772–1834	S. T. Coleridge	7 : 3843–3870
1774–1843	Robert Southey	23 : 13677–13692
1788–1824	George Gordon, Lord Byron	5 : 2935–3000
1792–1822	P. B. Shelley	22 : 13266 g—13306
1796–1821	John Keats	14 : 8497–8512

PROSE

The prose of the Romantic period is significant in four different departments. In the first place, it carries on, in the work of Scott and Jane Austen, the development of fiction. The Waverley Novels, which gave Scott for the

second time the pre-eminence in British letters, were an "Open Sesame" to the romantic riches of mediæval life and history; and Jane Austen disclosed, through her tolerant microscope in her village laboratory, the unsuspected structure of the human social fabric.

In the second place, the scope of journalistic writing was being widened. The newspaper was now a common fact, even a necessary factor in life. That periodical literature could serve more permanent purposes than the mere publishing of ephemeral news is attested at this time by the rise of the great periodicals: the Edinburgh Review in 1802, the Quarterly Review in 1808, Blackwood's Magazine in 1817, the Westminster Review in 1824, the Spectator in 1828, and Fraser's Magazine in 1830—all of them important because the chief writers of this period were associated with them either as editors, contributors, or critics, and because of the powerful and significant position which some of them assumed in building the foundations of nineteenth-century literary criticism.

The essay, in the next place, is one of the most significant prose contributions of the period. No one can think of this time without seeing the slight, pathetic, valiant figure of Charles Lamb, without catching echoes of the impassioned and inspired table-talk of Coleridge, that "archangel, a little damaged," or without hearing the "headlong nonsense" of that most careless and astounding of mortals, Thomas De Quincey.

Many of the minor essayists of the day were contributing to the magazines or were lecturing and writing about economics, politics, and philosophy. Side by side with the delightful whimsies and the pathetic memories of Elia, there are acute and penetrating disquisitions on matters of national import, such as those by Malthus, Smith, Bentham, and Mill; and there are far-flung speculations and trenchant criticisms of matters of literary art from the pens of Southey, Landor, Hazlitt, and Hunt. Prose is becoming an effective

instrument for the expression of ideas, either inchoately revolutionary or well organized and systematically related. It has also mastered the art of the whimsical, the personal, the reminiscent. It has still to wait for Ruskin to elevate it to the loftier regions of symphonic sound and to a biblical force and simplicity of expression. It has still to wait for Carlyle to show it how to glow with all the moral fervor of an intense spiritual conviction even amid the ruins of a shattered syntax.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1723–1790	Adam Smith	22 : 13519–13536
1748–1832	Jeremy Bentham	3 : 1773–1782
1771–1832	Sir Walter Scott	22 : 12995–13082
1772–1834	S. T. Coleridge	7 : 3843–3870
1774–1843	Robert Southey	23 : 13677–13692
1775–1834	Charles Lamb	15 : 8817–8844
1775–1817	Jane Austen	2 : 1045–1078
1775–1864	W. S. Landor	15 : 8861–8879
1778–1830	William Hazlitt	12 : 7115–7130
1784–1859	Leigh Hunt	13 : 7791–7804
1785–1859	Thomas De Quincey	8 : 4555 v–4579

CHRONOLOGICAL TABLE

DATES	EVENTS
1783	Great Britain recognizes independence of United States.
1786	Death of Frederick the Great.
1789	National Assembly formed in Paris. Storming of the Bastille. Declaration of the rights of man. Washington inaugurated president of United States.
1791	Death of Mirabeau. Meeting of the Legislative Assembly.
1792	Meeting of National Assembly: France becomes a republic.
1793	Execution of Louis XVI. The Reign of Terror.
1794	Fall of Robespierre.
1795	Third partition of Poland.

CHRONOLOGICAL TABLE—*Continued*

DATES	EVENTS
1796	Bonaparte invades Italy. Death of Catherine II of Russia.
1798	Roman Republic and Helvetic Republic founded. Nelson defeats French fleet in the Battle of the Nile.
1799	Death of Washington.
1800	Wordsworth's Preface to the (Lyrical Ballads.)
1801	Ireland and England united.
1802	Peace of Amiens with France. Napoleon made consul for life. Edinburgh Review begins.
1804	Napoleon proclaimed emperor.
1805	Death of Nelson in Battle of Trafalgar.
1806	End of the Holy Roman Empire.
1807	Slave trade abolished in British dominions.
1808	Reforms of Stein and Scharnhorst in state and army of Prussia. Quarterly Review begins.
1809	Napoleon victorious at Wagram. Treaty of Schönbrünn.
1810	Marriage of Napoleon and Marie Louise.
1812–1815	War between England and United States.
1812	Capture of Moscow. Napoleon's retreat.
1813	Napoleon defeated at Leipsic.
1814	Capture of Paris. Abdication of Napoleon. Scott begins the Waverley Novels.
1815	Battle of Waterloo. Napoleon goes to St. Helena.
1817	Blackwood's Magazine begins.
1821	Beginning of Greek war of independence. Keats dies in Rome.
1822	Reform of English criminal code. Shelley drowned in Italy.
1823	Promulgation of Monroe Doctrine.
1824	Lord Byron dies in Greece. Westminster Review begins.
1825	Trade unions permitted in England.
1828	Spectator begins.
	Repeal of Corporation and Test Acts in England.
	Beginning of the Zollverein in Germany.
1829	Roman Catholic Emancipation Act.
	Independence of Greece.
1830	Revolution in Belgium.
	Manchester and Liverpool Railway opened.
	Fraser's Magazine begins.
1832	First Reform Act. Sir Walter Scott dies.
1833	Slavery abolished in British Empire.
	Bill for the relief of children in factories.
	Civil War in Spain.
1837–1901	Victoria reigns.

VIII. THE VICTORIAN ERA

(1832–1900)

CHARACTERISTICS

It is difficult to assign a definite date to the beginning of a great period, since the causes ultimately responsible for an obvious change in national life are manifold and complex. They are to be found in the bondage of germination long before they make their appearance as freely and actively influential, and they are sometimes so inextricably mingled with the last reluctant phases of a preceding age that it is difficult to recognize at once their new significance and their constructive potency. For the Victorian Era it is particularly hard to find a definite date by which to mark its commencement. The poets of the Romantic Movement who were latest born had died earliest: Keats in 1821, Shelley in 1822, and Byron in 1824; and even those who, like Wordsworth and Coleridge, lingered on to length of mortal years had left behind them their vision of immortality, the inspiration of their young romanticism, and the fervor of their earlier emotion by the time the nineteenth century had passed its first quarter.

The year 1832 seems to have certain advantages as an arbitrary point at which to begin a consideration of this new period in the history of English literature. It was then that Scott, the greatest romancer of a great romantic period, died at Abbotsford, and Germany saw the end of Goethe, and France the death of Cuvier. The old age was therefore passing, and a new one well under way. This date also marks the publication of Tennyson's early lyrics in which all the characteristics of the first period of Victorian poetry manifest themselves.

We have already seen that each age has its dominant characteristics. The Eighteenth Century, for example, was a period that was heartless and that flattered itself for the

brilliance of its wit and for that refinement of torture which could use a trenchant sarcasm as its most effective instrument. The period of Romanticism which followed went to the opposite extreme, and generously indulged itself in emotion which knew no limitations. Instead of satirizing the prominent and the great as did the callous writers of the eighteenth century, the poets of Romanticism loved and revered the obscure and the lowly. Instead of the freedom of speech upon which their predecessors had prided themselves, these poets of new emotions set up for themselves the tolerant idol of personal freedom and about this shrine they reveled in an orgy of self-indulgent worship. The next age, which is perhaps best characterized in being called the Victorian Era, involved a not unnatural reaction towards rationalism, perhaps as a transplanted outgrowth of the principles underlying the French Revolution with its deification of human reason. Together with this familiar tendency to elevate the process of human thought went a hitherto undreamed expansion of the field of human science which necessitated a thorough revolution in man's point of view with regard to the world, and which substituted for the egocentric microcosm of the romanticists the infinite vistas of the evolutionary theory. This age, then, tended to be critical not only of the phenomena of life but also of the philosophic ideas which had hitherto helped to determine human action. The enormous development of machinery and industry, too, tended to encourage that materialism of outlook which is apparently never far below the surface of modern life.

It is perhaps this very breadth and depth of their life which make the Victorians seem to be curiously limited in some of their points of view and to have narrow opinions and restricting conventions entirely out of place in an age whose chief characteristic is an unprecedented expansion of human knowledge. It is as if, like Bacon, the Victorians had taken all knowledge to be their province, and had, in their effort to trace the utmost limits of their new domain, forgotten how

to live themselves. To take life as seriously as did Ruskin and Carlyle is to forget that we are living in the midst of such a "comédie humaine" as did not escape the wider sweep of Meredith's gaze. This criticism, however, more accurately refers to the abiding element of conservatism in English life and letters, and is not to be regarded as an accurate description of the pioneers of new thought or the workers on the outposts of nineteenth-century civilization.

This restriction of outlook refers particularly to the Victorian mind in its narrow scope and to that type of critic whose literary creed magnified two tenets above charity to his fellows, openness to the light, or fidelity to the truth. For there were two things which beyond all other things were tabooed in Victorian literature. The first of these was an elaborate æsthetic treatment of such relations of man and woman as went beyond the very narrow circle of what these Puritan critics regarded as lawful and proper; and in no age perhaps has the area of legality and propriety been narrower or been more jealously observed than in the Victorian Age. The second of these Victorian restrictions was not motivated by a misguided attempt to preserve the sanctity of the British home. It was inspired, rather, by the reactionary tendencies by means of which the apprehensive philosophy and religion of the day attempted to prevent the new scientific discoveries, with their consequent broadening of the human intellect, from effecting what they considered a far-reaching revision of human belief and a disastrous reconstruction of human society. This particular struggle, which is always one of the last and keenest in which the victories of human thought are gained, includes as well two such different and sincere spirits as Tennyson, from whose heart came the ultimate hope expressed in 'In Memoriam,' and Cardinal Newman, whose clear simplicity of faith and deep sincerity are to be felt in every page of his 'Apologia.'

One notes also in studying the literature of this period

that it is an age in which women become vocal. Instead of the few and scattered singers or storytellers whom we found in the Romantic period, we now have numerous writers of the second rank in both poetry and prose who prophesy of the larger work that women are to do, in literature at least, in the twentieth century. Elizabeth Barrett Browning and Christina Rossetti in poetry, and Charlotte Brontë and George Eliot in fiction, are of course the literary queens of this little court, but in their gentle presence are a host of charming and well-remembered figures, fit comrades from that large and pleasant company of lesser writers in an age which hospitably welcomed even those of low degree.

The two chief forms of writing which are also characteristic of the masculine writing of the Victorian Age are fiction and poetry, though every kind of writing has its amateurs. So great, indeed, is the volume of Victorian literature that it becomes extraordinarily difficult to pick out the best or the permanent. The incorrigible prolixity of the writers of this age is something that cannot fail to impress the leisurely reader. Even minor writers produced a quantity as great as the total output of Shakespeare, and the complete editions of such writers as Carlyle and Ruskin, or Dickens and Thackeray, would have been inconceivable in an earlier and less voluble age. This very profusion of creative expression involves on the part of the critic a somewhat more strict and demanding attitude in the judgment of voluminous writers than he would assume in the case of the more restricted compositions of an earlier day. For when a poet or a novelist sets no limit to himself, then he must necessarily be judged, so far as that is humanly possible, "sub specie æternitatis." From this universal point of view, then, even Tennyson and Browning fall short in much, and Swinburne soon cloys.

If one would condense into a single sentence the broad characteristics of the life of this Victorian age, one would say perhaps that they consisted of a gradual enfranchisement

of the political and economic life of England and of a protracted and severe struggle for freedom of thought and facility of speech. But these are inextricably woven together in the life of the period, and we are practically forced, for the sake of convenience, to consider the advance which this age made in civilization under the four following heads: 1, Democracy; 2, Industrialism; 3, Invention; 4, Socialism.

DEMOCRACY

Though England is technically a monarchy, it is, so far as its government is concerned, more nearly a complete democracy than many countries which call themselves republics. This representative and co-operative system of government, however, has not always existed in England, and it is only since Shakespeare's day that the idea of the Divine Right of Kings has been realized and subsequently destroyed. Even up to 1832, the government of England was in the hands of an aristocracy which was largely landowning, and in this government the middle and lower classes had little or no part. With the passage of the Reform Bill of 1832, however, parliamentary control passed, to some degree at least, into the hands of the middle classes, and in 1867 the Second Reform Bill gave the franchise to the artisans in the towns, who belonged largely to the lower classes. But it was not until the Franchise Act and the Redistribution Act of 1884 and 1885 that the country laborers gained their share of the franchise, and England became in theory at least a complete democracy.

The development in local government was no less far-reaching than the improvement in the central control of affairs. It began with the Municipal Corporation Act of 1835, creating a regular form of government for all towns, and was continued in the Local Government Act of 1888 providing county councils instead of the less responsible rule of the local squire or parson, and by the improvement of the Ballot

System (1872) and the establishment of Parish Councils (1894). Against this background of governmental machinery, however, other phases of Victorian life detached themselves more or less sharply.

INDUSTRIALISM

We have already seen[1] that in mediæval times the Guild System was the basis of the industrial organization of England. Even in the eighteenth century the main outlines of the mediæval organization were still maintained, as for example in the domestic manufacturing of wool. For there were no factories in the Middle Ages and there was no strict line of demarcation, social or financial, between the employer and the employee. The result of such a system was a social solidarity which has now entirely disappeared, for at that time the relation of master and man was practically permanent, and both of them lived in the same social environment and had the chief interests of their lives in common. In the nineteenth century, however, conditions were entirely changed in the country by the introduction of scientific farming, which began the alteration of the social organization of agricultural communities, and in the towns by the sudden and wide spread of the factory system with results upon society that were even more marked.

A glance at the table[2] of important dates in the history of industrialism will convince the student of the rapidity of these changes and of the significance of the application of steam-driven machinery to manufacturing. James Hargreaves, Sir Richard Arkwright, Samuel Crompton, Edward Cartwright, Eli Whitney, Sir Humphry Davy, and George Stephenson are all outstanding figures in the unprecedented development of industry and transportation at the end of the eighteenth and the beginning of the nineteenth century.

[1] See pages 305–307, 334.

[2] See page 431.

This application of steam machinery to manufacturing entirely destroyed the Guild System with its intimate human relationships. The man now became in the eyes of his master merely a hand. He was regarded not as an individual, with a life of his own to live, but as part of a system in which he performed well enough and without variation a small mechanical function until his fingers could be replaced by the more reliable steel and iron. Cheap labor was introduced and was easily maintained. The superior intelligence of the employer and the accumulating wealth which he obtained from manufacturing on a larger scale separated him in every way from the men who worked for him instead of with him. The old community of interests entirely disappeared and signs of dangerous antagonism began to appear. The former stability of population gave way to a shifting by which farm lands were largely depopulated and the manufacturing centres became overcrowded. As a result, conditions of life in large sections of the cities became deplorable; and it was not until the Factory Act (1833), the Half-Time Act (1844), and the Ten-Hour Act (1847), that laboring conditions were made even tolerable for children and women. The repeal of the Combination Act (1824), which had made strikes a penal offense, the legalization of Trades Unions (1871), and the Workmen's Compensation Act (1897) are landmarks in the further humanizing of the lives of the English workmen.

The conditions of life to which reference has just been made did not escape a sombre reflection in literature. One has only to recall E. B. Browning's 'The Cry of the Children,' or Kingsley's 'Alton Locke' and 'Yeast,' or innumerable passages in the novels of Dickens to realize how the thoughtful and sensitive minds of the day were exercised about industrial evils which were only too obvious. The work of F. D. Maurice and the Christian Socialists, the establishment of working-men's colleges and technical schools, the enthusiastic and uto-

pian experiments of Ruskin, and the more successful socialistic undertakings of William Morris—all these point in the same direction.

INVENTION

Closely associated with the industrial development and with the social changes of the time were the revolutionary inventions which made the Victorian Era essentially the age of iron. The investigations in pure science as well as the achievements of applied sciences had a distinct influence upon the literature of the day in two ways. In the first place, the interest in scientific matters, particularly those which were connected with geology and biology, had the effect of withdrawing from the more imaginative arts many of the great intellects of the day. As a result, the scientists who write are in a great many cases careless of style or of the æsthetic graces of composition. In the second place, the scientific spirit affected the point of view and the material of literature itself. The scientific spirit pervaded both poetry and fiction. It is responsible for much of the speculation of Tennyson's 'In Memoriam' and many of his minor poems; it has left a definite trace in the poetry of Browning. In the novel it introduced the psychological interest which early manifested itself in the work of George Eliot and later on in George Moore and Thomas Hardy, as well as George Meredith. In France, this realistic spirit manifested itself in the writings of Bourget, Balzac, Flaubert, and Zola; and in Russia, particularly in the novels of Tolstoy and Dostoévsky. In the drama, one catches a constant glimpse of the same influence: one notes the dominating lack of romance, the love of spectacular effects and of mechanical devices, as well as the popularity of the psychological comedy and the problem play. In England 'The Second Mrs. Tanqueray' and 'The Notorious Mrs. Ebbsmith' of Pinero may be taken as examples of a class

of play eminently represented on the continent by the works of Ibsen and Sudermann.

SOCIALISM

The abuse of government and the unsatisfactory labor conditions to which reference has already been made[1] had their effect not only upon the discontented sufferers, but also on the thoughtful minds of the age. Economic speculation in philosophy was in many cases merely the precursor of reform in actual experience. With the modern ideas of freedom of manufacturing and freedom of movement for economic reasons came conditions which demanded for their amelioration the best thought and the keenest foresight of the age.[2]

Though the Compensation Act may be regarded as an isolated piece of socialistic legislation, there are other instances to prove the general development of municipal socialism in England. The workman frequently lives in a house provided by the municipality, in which gas, electricity, and water are supplied by the municipality; he goes to and from his work in a municipally owned electric railway; his hours are controlled by municipal regulation, and for his convenience or comfort the municipality provides art galleries and libraries, parks and baths.

The significance of the individual and the consequence of the poor, for which the early Romanticists had so strenuously and so unselfishly contended, come therefore to be realized in practice, and an entirely new national life replaces the narrow and self-centered existence of the eighteenth century.

It is natural that one of the cardinal beliefs of Burns — that fundamental humanity is of infinitely greater sig-

[1] See pages 426–429.

[2] For further information the student is referred to Toynbee's (Industrial Revolution,) Escott's (Social Transformations of the Victorian Era,) and Cheyney's (Introduction to the Industrial and Social History of England.)

nificance than mere rank — is elevated to philosophical significance by Wordsworth, Ruskin, and Carlyle, whose doctrine of work as the essential condition of human happiness is the Victorian answer to the utopian dreams of idleness which the earlier Romanticists so fondly entertained.

CHRONOLOGICAL TABLE OF SCIENCE AND INDUSTRY

DATES	EVENTS
1760	Coal used to smelt iron ore in a blast furnace.
1767	Hargreaves invents the spinning-jenny.
1775	David Bushnell in America constructs the first successful submarine.
1779	Sir William Herschel invents the telescope.
	Samuel Crompton invents the mule, a further development of the spinning-machine.
1783	The Montgolfier brothers invent their balloon.
1784–1809	Dr. Edward Cartwright perfects the power loom.
1785	First cotton mill run by steam.
1790	Steam applied to blast furnaces.
1792–3	Wool-combing machines invented.
1792	Eli Whitney in America invents the cotton gin.
1807	Geological Society of London founded.
1812	Bell's steamer sails on the Clyde.
1814	Stephenson invents the locomotive.
1815	Sir Humphry Davy constructs his safety lamp.
1825	Stephenson's locomotive, (The Rocket.)
1830–1832	Charles Lyell publishes his (Principles of Geology.)
1859	Darwin publishes his (Origin of Species.)
1866	England and America connected by cable.
1874–1876	Alexander Graham Bell invents the telephone.
1898	Permanent Marconi wireless stations established in England.
1903	The Wright brothers make the first successful mechanical flight in air.

THE VICTORIAN ADJUSTMENT

If the Eighteenth Century was a period of prescription and control, and the Romantic Period one of revolt and emancipation, the Victorian Age may not inappropriately be described as a time of general readjustment and of the wide-

spread application of ideas which up to that time had been regarded either curiously or with a detached interest.

As the fundamental impulse of the romantic poets had been a passionate if unwieldy desire to live, so the dominant energizing force of the Victorians was their self-conscious need of a deeper and more organized knowledge of the life which they were living. The spirit that had been born in English literature with the death of the previous century was now perturbed with an adolescent desire for an immediate experience of mysteries, a thirst to drink life to the pungent lees, to peep covetously into the remote corners of the world, and to taste the dangerous flavor of the latest ripened fruit of knowledge. With such varied interests and multitudinous activities spread before us, however, it is difficult to reduce the age to a formula, and it is well-nigh impossible to lay out a table of characteristics which will have room enough for all who are worthy to be present, no matter how generous the board. All that one can do is to glance at the most significant figures, and to leave the minor celebrities to a more convenient season.

The knowledge of life which the Victorians sought in their somewhat naïve and serious fashion had three main fields of inquiry. In the first place, the area of society, past and present, which they explored in their historical writing and which they rendered diverting and illuminating in the pages of their fiction, was rich enough in material and vivid enough in its life to provide inspiration for such distinguishable writers of history as Hallam, Carlyle, Macaulay, Froude, Buckle, and Lecky, and for innumerable writers of fiction, for the social historian of this period can learn much of the significance of Victorian life from the pages of Dickens and Thackeray as a supplement to the more pretentious pages of their fellow chroniclers of the past.

In the second place, these Victorians desired to apply their new learning and their new point of view to knowledge

OXFORD FROM THE MAGDALEN COLLEGE TOWER

itself. To this end they elaborated theologies and philosophies and scientific hypotheses with a zeal, an earnestness, and a conscientious determination for which they still deserve our admiration, however much their often crude and faulty materials have been transformed in the subsequent rebuilding of the temple of knowledge. Whether the scientific point of view begins to assume a cosmic range as it does in the writings of Darwin and of Wallace; whether the inexorable voice of conscience calls as it does to Newman down the enduring and sanctified aisles of the ages; whether the rarer heights of philosophical speculation attract the nimble and aspiring minds of the Oxford idealists — we find in one and all a simple sincerity of search, a self-sacrificing intellectual probity, and an uncompromising pursuit of a reality which at the moment seems to be the one ideal worth striving for. What, then, are Victorian characteristics of permanence? Surely singleness of aim, devotion to the truth, and perseverance in the effort to reach the goal.

In the third place, by the same natural magic which brings the glory of spring blossoming out of the depressing gloom of a winter's end, the æsthetic spirit of the English artist brought, from the cheap ugliness of certain phases of Victorian domestic art and from the threatened universal blight of machine-made things, a new art and a new sense of the significance of handiwork. Craft again became a generous ideal, the word and the thing signified being rescued from decline. The Pre-Raphaelite Brotherhood expressed in a loose corporate form, earnestly if at times hectically, the new aims of art which Turner had already, with a fine scorn of contemporary philistinism, flung in the face of a public satisfied to be blind. Ruskin had, by skill of tongue and by craft of hand, sought to persuade a reluctant people to the new point of view and to supply them with the vision of a new æstheticism in concrete forms of beauty, color, and use. If he went farther and made the Platonic identification of the beautiful and the good, no one can

criticize him for thus carrying on to its inevitable Hellenic conclusion Keats's gospel of beauty, or for desiring, with the intensity of a moral passion and with the elevated fervor of Hebrew prophecy, to supply his contemporaries with that which above all else they lacked — the power to see the beautiful in life and the ability to live beautifully.

The exotic note which was introduced into painting by Rossetti, and which echoed with the added timbre of eroticism in his poetry, stimulated Swinburne to a celebration of the ecstatic passions and the world-weary languors of life with such manifest intensity that he shocked the unintelligent propriety of an age which, with persistent and reticent stupidity, refused to face the facts of physical life and the issues of social living. In William Morris, however, we get a saner and more out-door type of personality, and one in whom the head and hand are fitly mated. For Morris, like Ruskin, could work harmoniously with both and, with facile skill, could embody his dreams of beauty in fine form and gorgeous color as well as in pleasing patterns of woven words.

The odor of mediævalism which at this point drifts across our pathway through Victorian literature is a subtle and a complex one, for there are three different perfumes which one can bring himself to recognize therein. There is first — and, to many, only — the scent of decay as of something long dead and still cumbering the pathway of progress, something that perhaps was beautiful and fitting in its own day, but whose usefulness has passed with the ebbing of its vitality and whose beauty has vanished with the years. The spiritual sense, however, may still discern the faint incense from a far-off altar, with all its suggestions of the rapt worship of an ideal, its submission of self to a system, and the gorgeous and solemn mingling of flickering candle-flames, throbbing organ-pipes, and voices in unison, until the incense of the lives of holy men becomes transformed in very truth into the odor of sanctity. But mediævalism has still a

third and different perfume, for it comes to us as the scent of the morning of romantic life, with its deepening blue of the sky, its fresh fields of early flowers, and the gently checkered shade of the merry greenwood with the echo of jingling bridle-bells as knight and lady ride by and mingle their courteous speech with the spring song of the birds when all the world was young.

CONCLUSION

There remain a few scattered characteristics of this period to be noted in conclusion. Individual authors are too numerous, too individually great or significant, and too close to us in time to be fitly or even fairly estimated in so brief a survey as this is forced to be. One must content himself, then, with a momentary view as from an aeroplane over a large and interesting territory full of spots of historic and literary interest where the passenger fain would stay and rest awhile but finds the wished-for delay denied by the exigencies of his constrained and rapid flight.

The Victorian era is noteworthy for its increasing realization of the dramatic significance of human life. Such a novelist as Dickens or such a poet as Browning reveals to us in a dramatic way either the long-drawn-out play of human comedy or the swift and tragic moment in the life of a soul when the potential suddenly precipitates the inevitable. This almost Greek conception of tragic fatefulness is accompanied in other poets of the day by a deep appreciation of the beauty of Greek myth and history. One may tread the adventurous paths of the past with Jason through the interminable vistas of William Morris's easy verse; one may lament with Tennyson's Œnone for Paris "white-breasted like a star fronting the dawn," or with Ulysses "sail beyond the sunset and the paths of all the western stars"; or in the sibilant whispers of Swinburne one may hear the "lisp of leaves and ripple of rain" in far-off Calydon.

But the Victorian period is not entirely or even primarily an age of art or of visions from the youth of the world. It is also distinctively an age of constructive thought, an age of developing criticism and of formative philosophy. The Romanticists regarded life as an adventure to be made with a free heart and an open mind; the Victorians looked upon life as a gigantic puzzle to be solved, a huge heap of broken fragments to be fitted together into a coherent whole. They did not believe, with the mediævally-minded, that faith was greater the more impossible the task set before it, but they believed in digging down through stubborn strata of doubt and disbelief to lay a sure foundation of faith upon a rock which no tempest of criticism could ever shake. One type of mind dug down to the bed-rock of science and built thereon its dwelling, feeling that the facts of life and the laws of nature as it knew them were guarantee enough. The other type of mind sunk its foundations until it came to the very rock upon which Christ founded his Church, and therewith it was content. From this point of view Newman and his fellow-workers in the Oxford Movement can be seen to be carrying on in their own way this same process of building the spiritual temple of knowledge at which the scientists were also though elsewhere at work; and one of the lessons that the study of Victorian literature teaches is that in any period there is room enough for a diversity of beliefs, for a multiplicity of activities, and for an inexhaustible choir of singing voices.

Finally, the Victorian Era did much to perfect a sense of technical excellence, and to train the ear of the singer in a beauty of sound and in a complexity of melodic patterns the charm of which the Eighteenth Century had come nigh forgetting. It is a lesson to which the writers of to-day with their easy adoption of an unchastened freedom of metrical composition need daily to bear in mind.

As one glances back over the whole course of English

literature one realizes that from the distant starting-point from which we set out we have traveled a long, long road, and have sometimes wound through a landscape rich with the finest flowers of English poesy, sometimes trudged wearily through arid tracts of English prose; but everywhere there has been something of interest, some new vista of peculiar beauty, some novel and illuminating sight to carry gratefully in the memory. Whether he was idling by the flowery roadside with Chaucer in the springtime of English poetry, or climbing the rarer heights of speculation and mysticism, with philosophers and poets, or rubbing shoulders with a world of men in company with Shakespeare on the crowded thoroughfares of the great dramatists, everywhere the Gentle Reader — for his kindly race still exists — is close to a vibrant life, everywhere in touch with nature and the world of men, and throughout the whole course of his pleasant pilgrimage he learns to perceive more distinctly, and thus inevitably to love, the lofty and enduring spirit of the literature that is English.

CHRONOLOGY OF THE VICTORIAN ERA

DATES	EVENTS
1830	Opening of the Manchester and Liverpool Railway.
1833	Abolition of slavery in the British Empire.
1835	Municipal Corporations Act.
1840	Penny postage introduced.
1846	Repeal of the Corn Laws.
1851	Coup d'état of Louis Napoleon.
1853	Crimean War.
1855	Sebastopol captured.
1856	Treaty of Paris.
	England assumes the government of India.
1861	Emancipation of Russian serfs.
1862	Bismarck becomes president of the Prussian ministry.
1867	Dominion of Canada founded.
1867–8	Second Electoral Reform Act.
1868–1874	Ministry of Gladstone.
1869	Suez Canal opened.

CHRONOLOGY OF THE VICTORIAN ERA—*Continued*

DATES	EVENTS
1870	Franco-Prussian War begins. First Irish Land Bill. Elementary Education Act in England.
1871	German Empire proclaimed. Peace of Frankfort-on-Main.
1877	England annexes the Transvaal.
1878–1880	Afghan War.
1880	First Boer War.
1883	Triple alliance of Germany, Austria, and Italy.
1884–5	Third Electoral Reform Act.
1885	Death of Gordon at Khartoum.
1886	First Home Rule Bill introduced.
1890	Fall of Bismarck.
1893	Second Home Rule Bill.
1895	Venezuela Boundary question.
1896	Japan evacuates Port Arthur.
1899	Second Boer War.
1900	Surrender of Pretoria to Lord Roberts. Boxer riots in China.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
I. Major Poets		
1806–1861	E. B. Browning	4: 2523–2556
1809–1892	Alfred Tennyson	24: 14581–14637
1812–1889	Robert Browning	5: 2557–2593
1822–1888	Matthew Arnold	2: 844–885
1828–1882	D. G. Rossetti	20: 12411–12434
1834–1896	William Morris	17: 10337–10359
1837–1909	A. C. Swinburne	23: 14289–14328
II. Minor Poets		
1783–1826	Reginald Heber	12: 7153–7160
1786–1855	M. R. Mitford	17: 10143–10152
1787–1874	B. W. Procter	20: 11849–11860
1788–1846	Aubrey de Vere the Elder	8: 4609–4612
1788–1845	R. H. Barham	3: 1503–1528
1792–1866	John Keble	14: 8513–8517
1792–1872	John Bowring	4: 2263–2271

READING RECOMMENDED—*Continued*

DATES	AUTHORS	REFERENCES
II. Minor Poets—*Continued*		
1793–1835	F. D. Hemans	12: 7229–7235
1799–1845	Thomas Hood	13: 7589–7609
1800–1886	Henry Taylor	24: 14539–14550
1800–1859	T. B. Macaulay	16: 9381–9439
1801–1890	J. H. Newman	18: 10597–10618
1801–1886	William Barnes	3: 1563–1570
1802–1839	W. M. Praed	19: 11757–11766
1803–1849	J. C. Mangan	16: 9664–9670
1803–1884	R. H. Horne	13: 7641–7643
1805–1848	S. F. Adams	1: 146–148
1808–1879	C. T. Turner	24: 14638–14642
1809–1883	Edward Fitzgerald	10: 5797–5814
1813–1865	W. E. Aytoun	2: 1109–1128
1816–1902	P. J. Bailey	2: 1243–1252
1819–1861	A. H. Clough	6: 3821–3842
1819–1880	George Eliot	9: 5359 j–5420
1820–1897	Jean Ingelow	14: 7968–7981
1821–1895	Frederick Locker-Lampson	15: 9111–9124
1824–1874	Sydney Dobell	8: 4733–4740
1825–1864	A. A. Procter	20: 11849–11860
1826–1887	D. M. Craik	7: 4123–4138
1831–1884	C. S. Calverley	5: 3107–3116
1831–1891	Earl of Lytton (Owen Meredith)	15: 9348–9356
1831–1904	Edwin Arnold	2: 819–844
1833–1898	C. L. Dodgson (Lewis Carroll)	6: 3307–3320
1834–1882	James Thomson	24: 14685–14870
1840–	Austin Dobson	8: 4741–4756
1844–	Robert Bridges	4: 2348–2349 b
1844–	Edward Carpenter	6: 3306 a–3306 h
1849–1903	W. E. Henley	12: 7236–7240
1859–1907	Francis Thompson	24: 14850 a–14850 h
1865–	Rudyard Kipling	14: 8633–8664
III. The Pre-Raphaelites and their followers		
1823–1896	Coventry Patmore	19: 11179–11194
1828–1882	D. G. Rossetti	20: 12411–12434
1830–1894	Christina Rossetti	20: 12397–12410
1834–1896	William Morris	17: 10337–10359
1837–1909	A. C. Swinburne	23: 14289–14328
1843–1901	Frederick Myers	17: 10511–10521

READING RECOMMENDED—*Continued*

DATES	AUTHORS	REFERENCES
IV. Celtic Poets		
1824–1905	George Macdonald	16: 9455–9472
1828–1889	William Allingham	1: 428–438
1864–	W. B. Yeats	26: 16260 a–16260 p
1871–1909	J. M. Synge	24: 14368 a–14368 r
V. Novelists		
1780–1849	James Morier	17: 10304–10317
1782–1854	Susan Ferrier	9: 5649–5662
1785–1866	T. L. Peacock	19: 11223–11257
1785–1854	John Wilson	26: 16023–16046
1792–1848	Frederick Marryat	16: 9737–9749
1794–1854	J. G. Lockhart	15: 9125–9138
1803–1873	Bulwer-Lytton	5: 2697–2730
1804–1862	Benjamin Disraeli (Earl of Beaconsfield)	3: 1804–1881
1805–1882	W. H. Ainsworth	1: 237–253
1811–1863	W. M. Thackeray	24: 14663–14732
1812–1870	Charles Dickens	8: 4625–4688
1814–1884	Charles Reade	20: 12103–12147
1815–1882	Anthony Trollope	25: 15031–15056
1819–1875	Charles Kingsley	14: 8611–8632
1823–1896	Thomas Hughes	13: 7695–7708
1824–1905	George Macdonald	16: 9455–9472
1825–1900	George Meredith	16: 9915–9940 b
1830–1876	Henry Kingsley	14: 8611–8632
1834–1896	George Du Maurier	8: 5041–5063
1835–1902	Samuel Butler	5: 2934 a–2934 p
1836–1901	Walter Besant	3: 1837–1851
1839–1917	W. F. De Morgan	8: 4534 a–4535 u
1840–	Thomas Hardy	12: 6933–6960 h
1841–1898	William Black	4: 1983–2010
1850–1894	R. L. Stevenson	23: 13927–13976
1850–1907	John Watson (Ian Maclaren)	26: 15692–15704
1853–	George Moore	17: 10270 a–10270 v
1865–	Rudyard Kipling	14: 8633–8664
VI. Women Novelists		
1810–1865	E. C. Gaskell	10: 6205–6220
1816–1855	Charlotte Brontë	4: 2381–2406
1819–1880	George Eliot	9: 5359 j–5420
1826–1887	D. M. Craik	7: 4123–4138
1828–1897	Margaret Oliphant	18: 10819–10844
1867–	Olive Schreiner	21: 12957–12973

READING RECOMMENDED—*Continued*

DATES	AUTHORS	REFERENCES
VII. Irish Novelists		
1793–1842	William Maginn	16: 9564–9568
1797–1868	Samuel Lover	15: 9216–9228
1798–1846	John Banim	3: 1458–1473
1803–1840	Gerald Griffin	11: 6699–6713
1806–1872	Charles Lever	15: 9025–9036
VIII. Miscellaneous Prose		
1775–1864	W. S. Landor	15: 8861–8879
1786–1855	M. R. Mitford	17: 10143–10152
1803–1881	George Borrow	4: 2175–2203
1821–1890	Sir R. F. Burton	5: 2883–2903
1821–1893	Sir S. W. Baker	2: 1272–1282
1826–1888	W. G. Palgrave	18: 11001–11016
1848–1887	Richard Jefferies	14: 8215–8228
1848–	A. J. Balfour	2: 1283–1304
1850–1904	Lafcadio Hearn	12: 7131–7152
1854–1900	Oscar Wilde	26: 15968 a–15968 v
IX. Criticism		
1784–1859	Leigh Hunt	13: 7791–7804
1785–1854	John Wilson	26: 16032–16046
1785–1859	Thomas De Quincey	8: 4555–4579
1794–1854	J. G. Lockhart	15: 9125–9138
1810–1882	John Brown	4: 2437–2460
1819–1900	John Ruskin	21: 12509–12562
1822–1888	Matthew Arnold	2: 844–885
1826–1877	Walter Bagehot	2: 1203–1234
1828–1882	D. G. Rossetti	20: 12411–12434
1832–1904	Leslie Stephen	23: 13898 a–13898 d
1839–1894	Walter Pater	18: 11157–11178
1849–1893	J. A. Symonds	24: 14337–14368
1850–1894	R. L. Stevenson	23: 13927–13976
1850–1904	Lafcadio Hearn	12: 7131–7152
X. Philosophy and Religion		
1748–1832	Jeremy Bentham	3: 1773–1782
1792–1866	John Keble	14: 8513–8517
1795–1881	Thomas Carlyle	6: 3231–3301
1801–1890	J. H. Newman	18: 10597–10618
1805–1872	F. D. Maurice	16: 9828–9842
1805–1900	James Martineau	16: 9759–9769
1806–1873	J. S. Mill	17: 10007–10026
1816–1853	F. W. Robertson	20: 12305–12314

READING RECOMMENDED—*Continued*

DATES	AUTHORS	REFERENCES
X. Philosophy and Religion—*Continued*		
1817–1878	G. H. Lewes	15: 9037–9047
1819–1875	Charles Kingsley	14: 8611–8632
1819–1880	George Eliot	9: 5359 j–5420
1836–1882	T. H. Green	11: 6683–6690
XI. History		
1777–1859	Henry Hallam	11: 6853–6860
1795–1881	Thomas Carlyle	6: 3231–3301
1800–1859	T. B. Macaulay	16: 9381–9439
1809–1891	A. W. Kinglake	14: 8599–8610
1818–1894	J. A. Froude	10: 6059–6100
1821–1862	H. T. Buckle	5: 2673–2688
1822–1888	H. S. Maine	16: 9605–9616
1823–1892	E. A. Freeman	10: 5977–5995
1825–1901	William Stubbs	23: 14139–14154
1826–1877	Walter Bagehot	2: 1203–1234
1837–1883	J. R. Green	11: 6663–6682
1838–1903	W. E. H. Lecky	15: 8928 f–8946
XII. Science		
1809–1882	Charles Darwin	7: 4385–4434
1820–1903	Herbert Spencer	23: 13707–13750
1825–1895	T. H. Huxley	13: 7805–7834

EARLY AMERICAN LITERATURE

BY EDWARD CHAUNCEY BALDWIN

INTRODUCTION

AT the very outset of any discussion of the beginnings of American literature we are met by the pertinent query, Is there really an American literature distinct from English? Such a question can be answered only by reminding ourselves what literature is. Here Dean Stanley's definition is helpful:

"By literature I mean those great works . . . that rise above professional or commonplace uses, and take possession of the mind of a whole nation or a whole age."[1]

With such a definition, for a test it would be absurd to deny that the work of Poe, of Emerson, of Hawthorne, of Lowell, of Whitman, and of other writers of the nineteenth century were contributions to *belles-lettres* that were distinctively American. Their work unquestionably was the record of the thoughts and feelings of men who are interpreters of American life and who mirror the prevalent tendencies of their time — work that, in Dean Stanley's phrase, takes possession of the mind of a whole nation. If it be granted that there was, and is, an American, as distinct from an English literature, then its beginnings in the Colonial and Revolutionary periods are of interest and importance.

[1] (Thoughts that Breathe,) CCXXXIX, p. 274.

LITERATURE OF THE COLONIAL PERIOD

(1607–1765)

American literature, in the strictest sense, as comprising only books that are still generally read, is only about one hundred and fifty years old. Including its period of preparation, however, it is more than three hundred years old. The Colonial period extends from 1607, the year of the founding of the Jamestown Colony, to 1765, the year of the Stamp Act, and the first stirring of political revolt. In its beginnings, therefore, it was contemporary with the great accomplishment of the Elizabethan age in England. When Jamestown was settled in 1607, Spenser had been dead only eight years, Shakespeare was doing his greatest work, Raleigh was writing in the Tower his 'History of the World,' and Bacon was beginning his 'Novum Organum.' The first books written here in America were contemporary with Shakespeare's plays, the first books printed here were contemporary with Milton's, and the first authors born here were contemporary with Dryden and Defoe.

Though the great books produced in England were read and admired on this side the water, they did not excite much emulation. Not in America were the great books written. Indeed few books of any kind were produced. The records of the voyages and first settlements, the diaries of the colonists, the sermons of the preachers, are all the Colonial period can show. The colonists were too busy making history to record it, too much occupied in turning a savage wilderness into a civilized country to find leisure for the cultivation of the muses. What little writing was done was in no sense American. Our early writers followed, albeit afar off, the British authors they knew both in theme and method. They looked at life through British spectacles, and failed to produce anything distinctively American.

The two centres of literary activity were, naturally,

Virginia and Eastern Massachusetts. To the former belongs the credit of having made the first contribution to Colonial literature. The first American book was **Captain John Smith's** 'A True Relation of such Occurrences and Accidents of Noate as hath hapned in Virginia since the first planting of that Colony.' This book was printed in England in 1608, and was followed by the 'General History of Virginia' in 1624. The latter, which was both written and printed in England is an expanded narration of the same incidents recorded in the 'True Relation.' Neither the 'True Relation' nor its sequel have added anything to Smith's reputation for veracity. Indeed he ranks with Defoe as one of the most picturesque and entertaining liars in all our literary annals. What he attempted, and succeeded admirably in doing, was to furnish a vivid and, therefore, interesting romance of life in Colonial Virginia. He wrote to satisfy the craving for excitement on the part of the gullible British public, ready to credit anything, even the preposterous Pocahontas story, provided it were localized in the land Michael Drayton (in his poem 'Virginia') had affirmed to be "Earth's only paradise." Smith's books catered to the same interest in exciting adventure as Raleigh's 'Discovery of the Empire of Guiana,' published twelve years earlier, or the still earlier Hakluyt's 'Voyages touching the Discovery of America' (1582).

A still closer link between the Colonial literature and that of England is furnished by **William Strachey's** 'A True Repertory of the Wracke and Redemption of Sir Thomas Gates upon and from the Bermudas,' which was printed in England in 1610 and afterwards included in Purchas's 'Pilgrimage.' It is the story of the loss of the **Sea Venture**, a ship carrying colonists, which was wrecked in a hurricane off the Bermudas in 1609. Strachey was one of the survivors who finally reached Virginia and there wrote an account of his experience. This account Shakespeare is thought to have utilized in writing 'The Tempest.' The following

excerpt from Strachey's narrative is of interest in this connection:

«Upon the Thursday night Sir George Summers being upon the watch had an apparition of a little round light, like a faint star, trembling and streaming along with a sparkling blaze, half the height upon the main-mast, and shooting sometimes from shroud to shroud, tempting to settle as it were upon any of the four shrouds. . . . We threw overboard much luggage . . . and stowed many a butt of beer, hogsheads of oil, cider, wine, and vinegar. . . . On the island some dangerous and discontents nourished amongst us had like to have been the parents of bloody issues and mischiefs.»

This sounds like the original of Ariel's recital in 'The Tempest' (Act I, Scene 2).

«I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flam'd amazement:
Sometimes I'd divide,
And burn in many places; on the topmast,
The yards, and bowsprit, would I flame distinctly,
Then meet, and join.»

Here possibly Shakespeare got also the suggestion for Stephano's escape upon a butt of sack which the sailors threw overboard, and for the conspiracy of Antonio and Sebastian against Alonso.

On the whole, however, southern colonial literature is almost negligible. The rich, illiterate, semi-feudal South made no important contribution to enduring literature. The southern cavalier found his diversion in social life rather than in letters, and was quite content to be surpassed by his Puritan neighbors to the north.

Passing from Virginia to Massachusetts, we find the colonial literature of New England strongly Puritan. Much of it is avowedly religious; but all of it, even the history and the crude verse, is an expression of the Puritan spirit. The idealistic belief in the reality of the spiritual, the sensi-

tive conscience, and the rigorous creed—of these, the colonial literature of New England was the expression.

Looking more closely at the products of early New England thought, we find it falling naturally into four divisions—journals, histories, religious writings, and poetry. Representative of the diarists are **Governor Bradford** (1663–1752) (sometimes called "the father of American history") of the Plymouth settlement, and **Governor Winthrop** (1587–1649) of the neighboring colony of Massachusetts Bay. Their work, which is of more historical than literary interest, was continued by **Samuel Sewall** (1652–1730), who has been called "the Puritan Pepys." Sewall was Chief Justice of Massachusetts, and was conspicuous in the witchcraft trials at Salem—a prominence that he afterwards bitterly regretted. More famous, or rather infamous, for his connection with the witchcraft delusion, was **Cotton Mather** (1663–1728). During his long and active life he published more books than any other American writer. They number between four and five hundred, the most notable being his 'Magnalia Christi Americana,' or 'Ecclesiastical History of New England' (1702). Though called a history, it is by no means written in the modern scientific spirit, but in the spirit of the controversial pamphlet, designed to revive the ideals and traditions of Puritanism among those whom Mather regarded as degenerate. It properly belongs, therefore, to the provincial branch of that English literature of theological treatise and pamphlet warfare to which Milton was the most distinguished contributor. It has been described as the prose epic of Puritanism. The designation is not inapt, for it not only presents Puritan ideals, but clothes them in a style sonorous, and with a certain rhythmical dignity of phrase that recalls, except for the lack of saving humor, the golden periods of Sir Thomas Browne. It is noteworthy that, though it was published after Dryden had established the new school of prose writing destined to hold its place all through the eighteenth century, it was yet

written in the periodic, Latinized style which Dryden had long since made obsolete.

Poetry did not flourish in the chill atmosphere of Puritan New England. Her minstrels were for the most part Puritan divines who turned the nobly beautiful poetry of the Psalms into doggerel scarcely better than the crude rhymes of the 'New England Primer.' The result was the 'Bay Psalm Book' (1640). In the preface the versifiers announced that they had attempted "conciseness rather than elegance, fidelity rather than poetry." The declaration seems unnecessary. That fidelity rather than poetry was indeed their aim is shown by the following representative extract:

PSALM CXXXVII

«The rivers on of Babilon
there when wee did sit down,
Yea, even then wee mourned when
wee remembered Sion.

«Our harp wee did hang it amid
upon the willow tree
Because there they that us away
led into captivitee,

«Required of us a song, and thus
askt mirth us waste who laid,
Sing us among a Sion song
unto us then they said.

«The Lord's song sing, can wee being
in stranger's land? then let
Lose her skill my right hand if I
Jerusalem forget.»

The secular verse of the time shows a strong influence of the metaphysical poetry of Great Britain. This appears in the prevalent taste for conceits after the manner of Donne, Herbert, and Crashaw. In an elegy upon the death of Sir William Phips, one of the governors of the Massachusetts

Bay Colony, the following promise is made to the ghost of the deceased executive:

> «Now lest ungrateful brands we should incur,
> Your salary we'll pay in tears, Great Sir.»

Again, in some elegiac lines we are told that John Cotton was

> «A living breathing Bible; tables where
> Both Covenants, at large, engraven were;
> Gospel and Law, in's heart had each its column,
> His head an index to the sacred volume.»

Of more poetic merit is some of the work of **Ann Bradstreet** (1612–1672), "The Tenth Muse," as she is acclaimed in the title page of her volume of poems printed in England in 1650. She was the first American poet, and the first woman of America to join the craft of authors. She enjoyed a phenomenal popularity in her day. Cotton Mather declared her fame would outlast the stateliest marble. Another learned clergyman, Nathaniel Ward of Ipswich, represented Apollo as remarking concerning her,

> «It half revives my chill frost-bitten blood,
> To see a woman once do aught that's good.»

Her poems seem scarcely to deserve the extravagant praise they received. The subjects are forbidding—the 'Four Elements,' 'Constitutions,' 'Ages of Man,' 'Seasons of the Year'—and the treatment is what we should expect. She was a devoted admirer of Du Bartas's 'Divine Weeks and Works,' a book ill suited to the inspiration of great poetry. Her poem 'The Four Monarchies' was based upon Raleigh's 'History of the World.' Like Mrs. Browning, she is at her best in her simplest poems—in her descriptions of autumn scenery along the Merrimac, as in her poem 'Contemplations.'

Though the work of **Jonathan Edwards** (1703–1758)

belongs rather to the realm of philosophy than to that of literature, any survey of American literature would be incomplete without a mention of this greatest thinker of the time. His monumental work on the 'Freedom of the Will,' published in 1754, had a great influence both here and abroad. In it Edwards maintained in true Calvinistic fashion that the will is not free, that a man does not act by virtue of a free choice, but that every act is pre-determined by God. The logic of the treatise is inexorable. The argument is as unassailable as a geometrical demonstration. More attractive to the general reader is the less pretentious 'Treatise Concerning the Religious Affections.' To this work Professor Beers's criticism strictly applies when he says of Edwards's style: "There is an intensity and a spiritual elevation about them, apart from the profundity and acuteness of the thought, which lifts them here and there into the finer ether of purely emotional and imaginative art."

With Edwards our brief survey of colonial literature closes. He is the only colonial author whose work has survived in the sense that it is read, not for its historical interest, but for its own sake. Aside from him, colonial literature is of interest only as an anticipation of what is to follow.

LITERATURE OF THE REVOLUTION

(1765–1815)

During the period from 1765 to the year 1815 America became a nation with a developed national consciousness. In the same period, and as a result of the stirring political events that filled it, America became articulate. In other words, our national literature developed coincident with our national independence, and as a result of it. Much of the writing of this period was ephemeral; but certain figures stand out as having permanently enriched our literature.

Prominent among these is that many-sided man, phil-

osopher, statesman, philanthropist, man of letters, **Benjamin Franklin** (1706–1790). His work illustrates what is meant by saying that American literature came into being with the dawn of the Revolutionary era. Franklin represents a new spirit in American letters. The qualities he reveals are thoroughly American. He is the first exponent of those characteristics of shrewdness, thrift, self-reliance, manliness, which we have come to regard as essentially American.

Though Franklin's shrewdness, common sense, and wit are racy of his native soil, they nevertheless illustrate his intellectual kinship with eighteenth-century England. He shared the unemotional, unideal temperament of Pope, Swift, and Addison. Upon the last he deliberately formed his style, as he tells us in his 'Autobiography.' He imitated Addison's method, also, in the 'Busybody Papers,' contributed to the 'Philadelphia Mercury' (1728–9), which are modeled upon the 'Spectator.' Franklin's religion, too, was that of the Deists of Addison's time; that is, he believed in God as a beneficent spirit, but denied the supernatural elements in orthodox Christianity. To him the things of this world seemed of the highest importance, and the most important of all, right conduct. In his emphasis upon personal righteousness as of paramount importance, and in his low estimate of human nature, Franklin is closely allied to Swift. In the 'Ephemera,' written during his residence in France, he paints an allegorical picture of mankind in all its pettiness, which in spirit is identical with 'Gulliver's Travels,' which doubtless inspired it.

Franklin's work fills ten volumes. The 'Almanac,' though best known of all, does not properly belong to literature at all, and his fame as a man of letters rests chiefly upon his 'Autobiography.' This is the only American book written before the nineteenth century that is still widely known and read, fifty editions having been disposed of in this country alone. The work is one of the most fascinating pieces of self-revelation

in all literature, comparable in this respect with Bunyan's 'Grace Abounding' and Saint Augustine's 'Confessions.' Its great merit, aside from its interest as a self-portrayal of one of the foremost personalities of an important epoch, is its straightforward simplicity and humor. Franklin wrote much as we can fancy that he talked when at his best, like the versatile, vigorous, shrewd, old man that he was.

Though there was a good deal of Revolutionary verse, such as Trumbull's 'M'Fingal,' a satire upon the Tories in imitation of Butler's 'Hudibras,' and Timothy Dwight's serious epic in ten thousand lines entitled 'The Conquest of Canaan,' the only American verse written before 1800 that is still read for its own sake is that of **Philip Freneau** (1752–1832). He was known in his own day as the "patriot poet" because of his occasional lines contributed to the newspapers expressive of the popular feeling against the British and the Tories. This verse is neither better nor worse than much other political writing of the period. Divorced from political themes, however, Freneau shows himself a lyric poet of no mean gifts. He found his subjects, as Burns did, in the simple objects of nature—in 'The Wild Honeysuckle,' for example—a poem not less simple and sincere, if a less consummate expression of sympathy with inanimate nature than Burns's 'To a Mountain Daisy.' Some of Freneau's best poems deal with themes purely American. Of these, the most popular have been 'Eutaw Springs' and 'The Indian Burying Ground.' Scott's admiration for the former is attested by his borrowing, with a slight alteration, one of its lines for his 'Marmion'; and Campbell's regard for the latter, by his appropriating one of its ideas for his 'O'Connor's Child.' It is not the least of Freneau's distinctions to have been the first to write of the Indian with imaginative sympathy and thus to show himself the forerunner of Cooper and of Longfellow.

Still another link between the literature of England and America is furnished by the beginning of prose romance in

the work of **Charles Brockden Brown** (1771–1810). The last decade of the eighteenth century was the period of the vogue of an ultra-romantic type of fiction, of which the prototype had been Walpole's 'Castle of Otranto,' and of which the most typical representative was Mrs. Ann Radcliffe's 'Mysteries of Udolpho.' The chief ingredients of her romances were mystery and terror; but she invariably explains the apparently supernatural elements by natural causes. Of the influence of such a school Brown's romances are the product. In 'Wieland,' the first of the series, the hero, a Philadelphia gentleman, is driven to madness and the murder of his family by a mysterious voice which declares itself to be the voice of God, but which proves to be merely that of a malignant ventriloquist.

Notwithstanding the resemblance of Brown's work to that of Mrs. Radcliffe, he does not seem to have admired her. In the preface to his second romance, 'Edgar Huntly,' he protests against "puerile superstition and exploded manners, Gothic castles and chimeras" and declares his primary purpose to be American in theme, "to exhibit a series of adventures growing out of our own country," adding, "that the field of investigation opened to us by our own country should differ essentially from those that exist in Europe may readily be conceived." Such an emancipation from British influence as this declaration of purpose suggests Brown attained, if not in manner, at least in the choice of material. In 'Ormond' and 'Arthur Mervyn' there are descriptions of a yellow-fever epidemic scarcely less terrible than Defoe's account of the plague in London. The relentless realism of these descriptions was based on Brown's personal experience and observation during the epidemic of 1798. Always the background of the romance is American. Whether the setting of the romance be the city, Philadelphia or Baltimore, or the clearing in the wilds of the Pennsylvania forests, it is always vividly and truthfully presented, so that, in spite of all imaginable faults of construction, of characteri-

zation and of style, Brown may be said to have laid a solid foundation for American fiction. In his use of local color he anticipated Cooper, and in his sense of the mystery that lies just beyond our seeing he anticipated Poe and Hawthorne.

With Brown our brief survey of the beginnings of American literature must end. We have glanced over two centuries of American life. We have seen that in the seventeenth century, when Americans looked upon themselves as provincial Britons, the books produced in America could be called American only by courtesy. Only with political independence in the eighteenth century came intellectual emancipation from England, and even then the emancipation was only partial. Moreover, the work of the Revolutionary period was much of it experimental; and much of it, therefore, has shared the fate that usually attends experiment.

CHRONOLOGICAL TABLE

DATES	EVENTS
1607	Landing at Jamestown, April 26.
1608	John Smith: ‹A True Relation.› Quebec founded.
1613	A Dutch trading post established on Manhattan Island.
1620	Landing of the Pilgrims.
1636	Founding of Harvard College. Roger Williams founded Providence.
1650	Anne Bradstreet: ‹The Tenth Muse.›
1661	Settlement of North Carolina.
1674	Printing press set up in Boston.
1682	Founding of Philadelphia by William Penn.
1692	Salem Witchcraft.
1700	Yale College founded.
1774	First Continental Congress.
1775	Battle of Lexington.
1776	Declaration of Independence.
1781	Surrender of Cornwallis.
1782	England acknowledges the independence of the United States.
1786	Freneau: ‹Poems.›
1787	Constitutional Convention.
1788	The Constitution ratified by eleven states.
1789	Inauguration of the Federal Government, with Washington as President.

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1703–1758	Jonathan Edwards	9: 5175–5187
1706–1817	Benjamin Franklin	10: 5925–5957
1720–1772	John Woolman	26: 16164 a–16164 e
1743–1826	Thomas Jefferson	14: 8229–8252
1754–1812	Joel Barlow	3: 1557–1559
1771–1810	C. Brockden Brown	4: 2425–2428

AMERICAN LITERATURE: THE EARLY NEW YORKERS

BY PERCY H. BOYNTON

THE turn to Washington Irving and his chief associates in New York, James Fenimore Cooper and William Cullen Bryant, is a turn from colonial to national America, and from the eighteenth to the nineteenth century. This is not to say that what they wrote was utterly and dramatically different from what had been written in the Colonial period; yet there are many points of clear distinction to be marked. With them, for one thing, New York City first assumed the literary leadership of the country. It was not a permanent conquest, but it was notable as marking the fact that the new country had a dominating city.

As a rule the intellectual and artistic life of a country centres about its capital. Athens, Rome, Paris, London are the places through which the voices of Greece, Italy, France, and England have uttered their messages. These cities have held their pre-eminence, moreover, because in addition to being the seats of government, they have been the great commercial centres and usually the chief ports of their countries. In the United States, then, the final adoption of Washington in the District of Columbia as the national capitol was a compromise step which could not result in bringing to it the additional distinction which natural conditions gave to New York. Washington has never been more than the city where the national business of government has been carried on. The locating of the

centre for art and literature has been beyond the control of legislative action. For the first third of the nineteenth century New York was the favored city. Here Irving was born, and Cooper and Bryant came as young men, rather than to the Philadelphia of Franklin and many of the other distinguished writers of the preceding generation.

For these men of New York America was an accomplished fact — a nation slowly and awkwardly taking its place among the nations of the world. To be sure, the place that Americans wanted to take, following the advice of George Washington, was one of withdrawal from the turmoil of the Old World, and of safety from "entangling alliances" which could ever again bring them into the warfare from which they were so glad to be escaping. The Atlantic was immensely broader in those days than now, for its real breadth is to be measured not in miles, but in the number of days consumed in crossing. When Irving went abroad for the first time in 1804, he was fifty-nine days in passage. Today one can go around the world in considerably less time. So the early Americans rejoiced in their "magnificent isolation" and wanted to grow up as dignified, respected, but very distant neighbors of the Old World.

It was an unhappy fact, however, that America — or the United States — was not notable for its dignity in the early years of the nineteenth century; for the finest dignity like charity, "is not puffed up, doth not behave itself unseemly," whereas the new nation was very self-conscious, quickly irritated at foreign criticism, and uncomfortably aware of its own crudities in manner and defects in character. As far as foreign criticism was concerned, there were ample reasons for annoyance in America. Even as early as 1775 John Trumbull had felt that it was hopeless to expect a fair treatment at the hands of English reviewers, warning his friends Dwight and Barlow,

«Such men to charm could Homer's muse avail,
Who read to cavil, and who write to rail[?]
When ardent genius pours the bold sublime,
Carp at the style, or nibble at the rhyme;»[1]

and the Mother Country after the Revolution and the War of 1812 was less inclined than before to deal in compliment. Man after man came over,

«Like Fearon, Ashe, and others we could mention;
Who paid us friendly visits to abuse
Our country, and find food for the reviews.»[2]

Moreover, all the time that England was criticizing her runaway child, she was maddeningly complacent as to her own virtues. Americans could not strike back with any effect, because they could not make the English feel their blows. So they fretted and fumed for half a century, their discomfort finding its clearest expression in Lowell's lines:

«She *is* some punkins, thet I wun't deny
(For ain't she some related to you'n' I?),
But there's a few small intrists here below
Outside the counter o' John Bull and Co,
An' though they can't conceit how't should be so,
I guess the Lord druv down Creation's spiles
'thout no *gret* helpin' from the British Isles,
An' could contrive to keep things pooty stiff
Ef they withdrawed from business in a miff;
I han't no patience with sech swellin' fellers ez
Think God can't forge 'thout them to blow the bellerses.»[3]

A further reason for uneasiness in the face of foreign comment was that honest Americans were aware that their country suffered from the crudities of youth. It is unpleasant enough for "Seventeen" to be nagged by an unsympathetic maiden aunt; but it is intolerable if she has some ground for her naggings. In small matters as well as

[1] (Lines to Dwight and Barlow.)
[2] (Fanny,) lviii.
[3] (Mason and Slidell,) 155–165.

great, "conscience doth make cowards of us all." In a period of such rapid expansion as prevailed in the young manhood of Irving, Cooper, and Bryant, it was unavoidable that most of the population were drawn into business undertakings that were usually eager and hurried, and that were often slipshod or even shady. The American colleges and their graduates were not as distinguished as they had been in the earlier colonial days, and the new influence of European culture from the Old World universities was yet to come. In the cities, and notably in New York, the vulgar possessors of mushroom fortunes multiplied rapidly, bringing up vapid daughters like Halleck's "Fanny," who in all the modern languages was

«Exceedingly well-versed; and had devoted
To their attainment, far more time than has,
By the best teachers, lately been allotted;
For she had taken lessons, twice a week,
For a full month in each; and she could speak

«French and Italian, equally as well
As Chinese, Portuguese, or German; and,
What is still more surprising, she could spell
Most of our longest English words off-hand;
Was quite familiar in Low Dutch and Spanish,
And thought of studying modern Greek and Danish»[1];

and whose father was established in a mortgaged house, filled with servants, and "whatever is necessary for a 'genteel liver.'" At the same time the countryside was developing a native but not altogether admirable Yankee type. At their best, Halleck wrote,

«The people of to-day
Appear good, honest, quiet men enough
And hospitable too — for ready pay;
With manners like their roads, a little rough,
And hands whose grasp is warm and welcoming, though tough.»[2]

[1] (Fanny,) cxxi, cxxii. [2] (Wyoming,) iv.

And at their worst Whittier looks back a half century, to 1818, and recalls them as

> «Shrill, querulous women, sour and sullen men,
> Untidy, loveless, old before their time,
> With scarce a human interest save their own
> Monotonous round of small economies,
> Or the poor scandal of the neighborhood;
>
> . . . . . .
>
> «Church-goers, fearful of the unseen Powers,
> But grumbling over pulpit-tax and pew-rent,
> Saving, as shrewd economists, their souls
> And winter pork, with the least possible outlay
> Of salt and sanctity; in daily life
> Showing as little actual comprehension
> Of Christian charity and love and duty
> As if the Sermon on the Mount had been
> Outdated like a last year's almanac.»[1]

A natural consequence of such criticism from without and such raw and defective culture within the country was that American writers who amounted to anything bided their time as patiently as they could, recognizing that, for the moment, America must be a nation of workers who were

> «Rearing the pedestal, broad-based and grand
> Whereon the fair shapes of the artist shall stand,
> And creating through labors undaunted and long,
> The theme for all Sculpture and Painting and Song.»[2]

Finally, it is worth noting that the first three eminent writers in nineteenth-century America were themselves not university products. Bryant withdrew from Williams College at the end of the first year, and Cooper from Yale towards the end of the second. The real education of these two and of Irving was in the world of action rather than in the world of books, and their associates were for the most part men of affairs.

[1] (Among the Hills,) Prologue 71.

[2] (Fable for Critics.)

Washington Irving (1783–1859), after a somewhat constricted upbringing in New York, was forced as a young man to travel for his health, and spent two years abroad in the later period of his growing-up. Largely as result of this, from the day of his return in 1806 to the day of his death in 1859, he maintained an international point of view and developed into an international character. His first piece of writing was that of a very young man but a young man of promise. Like the well-schooled young men of his generation he had read a good deal of eighteenth-century English literature, and had been attracted by Oliver Goldsmith among others. New York supplied him with his subject, and Goldsmith with his method of attack, for he wrote, in company with one of his brothers and a mutual friend, —James K. Paulding, —a series of amusing criticisms on the ways of his townsmen, modeling his 'Salmagundi Papers' after Goldsmith's 'Citizen of the World.' They were at once independent and imitative, interesting as early members of a longish succession of satires on the life of New York, all charming and rather pleasantly superficial. Three years later Irving, this time alone, followed up this initial success with his burlesque 'Knickerbocker's History of New York.'

Now for ten years he produced nothing. The first step toward his wider reputation came with the publication of 'The Sketch Book,' in 1819, while he was abroad on an extended stay. This was followed within the next four years by 'Bracebridge Hall' and 'Tales of a Traveler,' both similar in tone and contents to 'The Sketch Book.' With a reputation now firmly established as a graceful writer of sketches and stories, he turned to a more substantial and ambitious form of work in the composition of 'The History of the Life and Voyages of Christopher Columbus,' living and writing in Madrid for the two years before publication in 1828; and this book he followed quickly, as in the case of 'The Sketch Book,' with two other productions of the same

kind, 'The Conquest of Granada,' and 'The Voyages of the Companions of Columbus.'

With the appearance of 'The Sketch Book,' England came to a new answer for Sidney Smith's famous query: "Who reads an American book?" Irving was sought as a celebrity by the many, in addition to being loved as a charming gentleman by his older friends. Few tributes are more telling than that contained in a letter written many years later by Charles Dickens in which he refers to the delight he used to feel in Irving's pages when he was a "small and not over particularly well taken care of boy." Even the austere Edinburgh Review endorsed the American as "a writer of great purity and beauty of diction." From the most feared critic in the English-speaking world to the neglected boy whose father was in debtor's prison, Irving received applause enough quite to turn the head of a less modest man.

As a whole 'The Sketch Book' can best be estimated as an American's comments on English life and customs, made at a time when "the retort of abuse and sarcasm" to the uncharity of English criticism would have been quite natural. In the opening paper, as well as in the sixth, there is reminder that the literary east wind had felt all too sharp in New York. Irving, describing himself in eighteenth-century fashion at the beginning of the series, indulged in this little nudge of irony: "A great man of Europe, thought I, must be as superior to a great man of America as a peak of the Alps to a highland of the Hudson; and in this idea I was confirmed by observing the comparative importance and swelling magnitude of many English travelers among us, who, I was assured, were very little people in their own country. I will visit this land of wonders, thought I, and see the gigantic race from which I am degenerated." He was able to continue in this strain without disaster because he had the happy gift of writing satire which was tart without being venomous. As a visitor in England from a new and

unsettled land, Irving was chiefly fascinated by the evidences of old-age and tradition on every side. He was sufficiently of the old school to love a rough, boisterous, jolly, sentimental England, to forgive a good deal of vulgarity, and to overlook a good many vices in favor of its chief virtues, — a blunt honesty, a hearty laugh, a ready tear, and a full stomach.

Irving lived until 1859, but the richly fruitful period of his life ran from 1819, when the serial publication of 'The Sketch Book' began, to 1833, the year after his return from abroad. In this period he published ten volumes, and all the best known of his works but the lives of Goldsmith and Washington. When he came back after seventeen years' absence, he was known and admired in England, France, and Germany, and was the most popular of American authors. He had already received the gold medal from the Royal Society of Literature, and the degree of Doctor of Laws from Oxford University. Now he was to have the refusal of a whole succession of public offices, and the leadership of a whole school of writers. Diedrich Knickerbocker had become a household word which was applied to the "Knickerbocker School" of Irving's followers, and used in the christening of the Knickerbocker Magazine (1833–1866).

Irving was, in truth, a connecting link between the century of his birth and the century of his achievements. He always seemed to have in mind an audience of eighteenth-century readers, gentlemen who enjoyed the rhythmical flow of a courtly and elegant style, who felt that there was an intrinsic value in "purity and beauty of diction." He carried the spirit and manners of Addison and Goldsmith over into the New World and into the age of steam. With him his style was a natural mode of thought and way of expression; but with his imitators it was affected and superficial, so much so that the "Knickerbocker School" declined, and the Knickerbocker Magazine went out of existence shortly after his death.

For the first thirty years of the life of **James Fenimore Cooper** (1789–1851) there seemed to be little prospect that he was to become a novelist of world-wide and permanent reputation. There is no record that anyone, even including himself, expected him to be an author. Yet it is quite evident, as one looks back over it, that his preparation had been rich and varied. He had lived on land and sea, in country and city, in New York, New Jersey, and Connecticut. He had breathed-in the stories of Revolutionary days, had grown up on the frontier, and had been a part of America in the making. From his father, his tutor, his wife and her family, and his wide travel, he had learned to see America through critical eyes. He had the material to write with, and the experience to make him use it wisely. The one apparently missing factor was the most important one of all: there was not the slightest indication that he had either the will or the power to use the pen.

His first novel, 'Precaution,' a most casual experiment, was successful only in the fact that it started Cooper on his career. It was a colorless tale with an English plot, located in English scenes of which he had no first-hand knowledge. It made so little impression on public or publishers that when his next story was ready in 1821, he had to issue it at his own expense; and he made this next venture, 'The Spy,' in part at least because of his friends' comment — characteristic of that self-conscious period — that he would have been more patriotic to write on an American theme. By means, then, of this story of war times, involving the amazing adventures of Harvey Birch, the spy, Cooper won his public — a fact which was impressively demonstrated by the sale of 3500 copies of his third novel, 'The Pioneer,' on the morning of publication. This story came nearer home to him, for the scenery and characters were those among whom he had lived as a boy at Cooperstown. Working with this familiar material, based on the developing life of the country which was a part of his very self, Cooper

wrote the first of his famous "Leather-stocking" series. The five stories, taken together, complete the long epic of the American Indian to which Longfellow was later to supply the earlier cantos in 'Hiawatha.' For Cooper takes up the chronicle where Longfellow drops it:

«Saw the remnants of our people
Sweeping westward, wild and woful,
Like the cloud-rack of a tempest,
Like the withered leaves of Autumn.»

As a chapter in the literary history of America another aspect of Cooper's career is intensely interesting. In 1829, while in full momentum as a writer of romantic tales, he went off on a side issue and sacrificed the next ten years to controversial books. The whole thing started with Cooper's resentment at "a certain condescension in foreigners" that was to make Lowell smart nearly forty years later. To meet this, and particularly the condescension of the English, he left the field of fiction to write 'Notions of the Americans, picked up by a Travelling Bachelor.' The book failed of its purpose because it was too complacent about America, and, now and then, too offensive about England; but the underlying defect was its aggressive tone. Cooper could never refrain from "the retort of abuse" against which Irving had warned him. By the time Cooper came back to America in 1832, after the production of three more unsuccessful digressions, he had become kinked and querulous. The story of his controversies is too long for detailing in this chapter. The chief literary fruits of them are the pair of stories, 'Homeward Bound' and 'Home as Found.' The point of them, for they again were written to prove a thesis, was to express the crudities of a commercialized America. The weakness of his strictures was not that they were untrue, but that they were so evidently ill-tempered and bad-mannered. He made the utter mistake of identifying the accusers of America in these books with himself, and thus

loaded on his own shoulders all the priggishness he ascribed to them. The public was only too ready to take it as a personal utterance when he made one of them say: "I should prefer the cold, dogged domination of English law, with its fruits, the heartlessness of a sophistication without parallel, to being trampled on by every arrant blackguard that may happen to traverse this valley in his wanderings after dollars."

It is a misfortune that most men and women who are willing to risk their good repute for the freedom to think are eccentric in other respects. They are unusual first of all in their independence of mind and the courage of their convictions. They are made more unusual by the distrust and misrepresentation to which they invariably are subjected. Honest and truly reckless, they are stung to extravagance of expression; they rely more and more on their own judgments, and less and less on the facts; and sooner or later they lose all influence if, indeed, they do not become outcasts. In the end they have the courage and honesty with which they started, a few deploring friends, and a thousand enemies who hate them with a sincere and wholly unjustified hatred. It is a tragic round which all but the most extraordinary of free speakers seem doomed to travel. And Cooper did not escape it. Yet he did have the remarkable strength and good fortune to pass out of the vale of controversy toward the end of his life. With 1842 his campaign against the public ceased — and theirs against him. He spent his last years happily at Cooperstown, and slowly returned into an era of good feeling. It was in these later years that Lowell paid him his heartfelt tribute in 'The Fable for Critics.' He was really a great patriot. If his love of America led him into this sea of troubles, it was the same love that made him the successful writer of a masterly series of American stories. It is the native character of the man that is worth remembering, and the native quality of his books that earned him a wide and lasting fame.

When **William Cullen Bryant** (1794–1878) became editor of the New York Evening Post in 1829, he was thirty-five years old. He had written about one-third of the poetry preserved in the collected editions, and one-half of the better known work on which his reputation rests. This much is distinctively an American product, though quite different from the output of the latter fifty years. He came of Puritan New England stock "whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests." His own mind and imagination were therefore wide open to the influence of Kirke White and the "graveyard poets." 'Thanatopsis' was composed under the eye of God as the youthful Bryant knew him. In setting down "When thoughts of the last bitter hour come like a blight over thy spirit," he was not indulging in any far-fetched fancy; he was alluding to what the preacher brought home in two sermons every Sunday, and to the unfailing subject of discussion at the mid-week prayer-meeting. And when he wrote of approaching the grave "Sustained and soothed by an unfaltering trust," he was writing of a trust which needed to be especially strong to face the thought of possible damnation. Akin to this religiosity was a sentimentalism which belonged to the age. 'The Yellow Violet,' 'To a Waterfowl,' and 'The Fringed Gentian' were the utterances of youth which took life as a personal matter of consuming importance. There is a slight touch of self-commendation in his continual references at this time to his thrills and awes and adorations, and to the "pleasurable melancholy" with which he enjoyed life.

When Bryant went down into the crowded activity of New York, he began very soon to lift his eyes unto the hills whence came his help, instead of persistently brooding over his own hopes and fears. In the 'Hymn of the City' he recorded his discovery that God lived in town as well as in country, and that he was the God of life as much as of death.

Then, in 'The Battle Field' and 'The Antiquity of Freedom,' he awakened for the first time to the idea that as the world grows older it grows wiser, and that the well-rounded life cannot rest content in contemplation of the beauties of June because it must have some share in the struggle for justice. It was a new idea of God for him. As a young Puritan he had felt him to be a power outside who managed things. He had been content to pray, "Thy will be done on earth as it is in heaven," and to turn his back on earth while he meditated on the mansions prepared above. Now he aspired to do with heaven what Addison had attempted to do with "philosophy," and to bring it down from the clouds into the hearts of men. When he wrote "Truth crushed to earth shall rise again," he meant, as the context shows, not the old truth of past centuries, but the unfamiliar truth which the new age was to set on its throne.

With more confidence than Cooper and with more definiteness than Irving, Bryant founded his loyalty to America on the hope that in this new land the seeds of truth would fall on fertile ground. The number and bulk of his poems of patriotism are not so great as those by Freneau, or Whittier and Lowell, or Timrod and Lanier, but those in his smaller group are as distinguished as an equal number by any of the others, except possibly Lowell. In 'O Mother of a Mighty Race' he alluded again to the envy and unfriendliness of the elder nations, which disturbed him as they did Irving and Cooper. In the face of it he tried, with less success than Irving, to keep his temper, taking comfort in the thought that the oppressed of Europe could find shelter here. As a journalist he was a strong champion of Lincoln long before the conservative East had given him unreserved support; and when the Civil War came on, he sounded 'Our Country's Call,' and stimulated "The grim resolve to guard it well." During the war he wrote from time to time verses full of devotion, and free

from the hate that poisons most war poetry; and at the end he mourned 'The Death of Lincoln' no less fervently than he rejoiced at 'The Death of Slavery.'

In his later years Bryant was one of the best known citizens of New York. His striking presence on the streets made poetry real to the crowds that were inclined to think of it as something remotely bookish. On account of his gifts of speech and his place in literature, he was often called on to deliver memorial addresses, and was affectionately named "The old man eloquent." His orations on Cooper and Irving were among the first of these. His last was in 1878, at the unveiling of a statue to the Italian patriot Mazzini. As he was returning into his home he fell and received injuries from which he died shortly after. It was fitting that his valedictory should have been in praise of a champion of freedom, and that he should have died with the echoes of his countrymen's applause still ringing in his ears.

With the deaths of these three men the leadership of American letters passed from New York. Indeed by 1850, while they all were living, Emerson, Longfellow, Lowell, and Whittier were in full career, and before the death of Irving in 1859, Hawthorne, Thoreau, and Holmes were at the height of their powers. The New Yorkers had done a distinguished work. The two prose writers had introduced the New World to the Old. Yet though their fame was destined to live, their influence on other writers was bound to die with them, because they were looking backward. Their roots were deep struck in the eighteenth century. Of the three Bryant was the only modern man. His later life was finely admirable, but, though his thinking was wise and just, he influenced men less as a thinker than as a stalwart citizen. The New Yorkers, in a word, all wrote as men who had been educated in the world of action. As compared with the New Englanders who were to supplant them, they were relatively untouched by the deeper currents

of thought, which in the nineteenth century were to make great changes in the world.

CHRONOLOGICAL TABLE

DATES	EVENTS
1789	Inauguration of Washington
1799	Death of Washington
1807	Voyage of Fulton's «Clermont» from New York to Albany
1812–1815	War with England
1819	Florida acquired by treaty from Spain
1823	Monroe Doctrine
1825	Erie Canal opened
	First locomotive used
1825–1829	John Quincy Adams, president
1829–1837	Administration of Andrew Jackson
1837	Coronation of Queen Victoria
1842	Webster-Ashburton treaty settles boundary dispute
1845	Texas becomes part of United States territory
1846–1848	Mexican War
1848	By treaty of Guadalupe-Hidalgo, United States acquires New Mexico and California
	Gold discovered in California
1852	‹Uncle Tom's Cabin› published
1854	Reciprocity with Canada
1857	Dred Scot decision
1860	Lincoln becomes president
	Secession of South Carolina
1861	Civil War
1863	Emancipation proclamation
1865	Surrender of Lee
	Assassination of Lincoln
1867	Purchase of Alaska
	Dominion of Canada founded

READING RECOMMENDED

DATES	AUTHORS	REFERENCES
1789–1851	James Fenimore Cooper	7: 3985–4039
1790–1867	Fitz-Greene Halleck	11: 6861–6868
1783–1859	Washington Irving	13: 7991–8045
1794–1878	William Cullen Bryant	5: 2623–2643
1795–1820	Joseph Rodman Drake	8: 4851–4864

AMERICAN LITERATURE: THE NEW ENGLAND GROUP

BY GEORGE SHERBURN

INTRODUCTION

CLOSELY paralleling the Victorian period of English literature in time (1832–1892), a group of writers arose in New England, who may be said to have been pre-eminent in the United States during a large part of their century. This group included Emerson (1803–1882), Hawthorne (1804–1864), Holmes (1809–1894), Longfellow (1807–1882), Lowell (1819–1891), Thoreau (1817–1862), Whittier (1807–1892), and their lesser contemporaries.

They were men who lived sheltered lives, mainly in rural surroundings, and were devoted to books, to piety, and to political, social, and religious reform. Without exception they sustained the high moral orthodoxy characteristic of the Unitarian faith, which most of them professed. The radical eagerness of New England for reform gave way after the Civil War to a more conservative preaching of intelligent good-citizenship; and along with this general change came a decline in the liberalism of the New England writers. Throughout their period they were apostles of "plain living and high thinking." In the metropolis, Boston, were found innocuous clubs devoted to literary conversation and — so it was whispered — to "mutual admiration." Among these were the early Anthology Club, the Symposium, the Saturday Club, and the Atlantic Club. In the rural dis-

tricts a literary atmosphere was diffused by lectures at the village lyceum. Furthermore, while the literature of New England was much less journalistic than that of New York, at least two Boston magazines were highly important in increasing intelligent literary appreciation. The sedate North American Review, founded in 1815 in imitation of the recently instituted Scotch and English reviews, voiced the conservative ideas of the region on politics and reform, and gave gradually less space to belles lettres than it had in its early years. In 1857 the Atlantic Monthly began its dignified career under the editorship of Lowell, who persuaded most of the better known New Englanders to write for it. Holmes, Longfellow, Whittier, Emerson, and Hawthorne were his most prized contributors. In 1861 James T. Fields (1817–1881), who, as a member of the publishing firm of Ticknor and Fields, was the best friend and critic most littérateurs of this group had, assumed the editorial duties, and Lowell presently became joint-editor of the North American with Charles Eliot Norton (1827–1908). Both of these magazines have a distinguished record as leaders of the conservative intellectual public of the nation.

HISTORIANS

Lectures, books, discussion: these avocations marked the life of New England in its most creative intellectual period. It is perhaps natural, then, that the writers of the time should be bookish men, clergymen, and college professors. A consideration of the earliest traditions of New England makes it certainly seem natural that the writing of history should be among the most successfully practiced literary forms. Jared Sparks (1789–1866) was a notable biographer; George Bancroft (1800–1891), a devout democrat, made his great work a 'History of the United States'; Francis Parkman (1823–1893) dealt with picturesque phases of French-American history; while William Hickling Pres-

cott (1796–1859) worked in Spanish-American fields; and John Lathrop Motley (1814–1877) in his 'Rise of the Dutch Republic' produced one of the most dramatic pieces of New England historical writing. The choice of subjects made by these historians shows clearly that the New England intellectual horizon was broad enough to include Europe as well as America. In fact, one of the most interesting phases of this group of men is their eagerness to import and popularize European culture. In this desire George Ticknor (1791–1871) wrote his excellent 'History of Spanish Literature' (1849). Similarly T. W. Parsons (1819–1892), Longfellow, and Charles Eliot Norton all translated extensively from Dante, of whom Lowell was also a student and admirer. Longfellow, Lowell, and Holmes — all Harvard professors — were naturally the most bookish among the greater New Englanders, but the first two named, since they taught modern literature, were the most influenced by writers in England and on the continent. Both Longfellow and Lowell began their careers as poets under the influence of Wordsworth, in New England the most popular of the English romantic poets.

LONGFELLOW (1807–1882)

Longfellow was also encouraged by the example of Bryant, but he speedily passed under the influence of the German romantic poets, and the glamor of Europe lies over most of his work. He is, of course, the most versatile of the poets of the group as well as the most popular. The variety of his lyric theme, his success with the sonnet as well as with the moderately long poetic narrative (the substance of which he almost never invented), the wholesomeness of his mood, and the simplicity of his manner put him in the front rank of American poets. But his reflective lyrics say only obvious things, and he saw the world only through "the spectacles of books." Even 'Evangeline'

(1847), with its thoroughly American material, is frankly imitative of Goethe's 'Hermann und Dorothea,' and 'Hiawatha' itself (1855) is indebted to the Finnish 'Kalevala.' Aside from his version of the 'Divine Comedy,' he made several successful translations from the literatures of various nations.

LOWELL (1819–1891)

Lowell, a poet of more vigor though possibly less fineness, is in his verses less obviously indebted to Europe. His preeminent successes were his dialect poems and his odes. His great 'Commemoration Ode' (1865) domesticated that form in America as admirably fitted for poems to be delivered on public occasions. His 'Cathedral' (1870), on the other hand, shows clearly the effect on his mind of European culture and thinking. By some his prose is valued as much as his poetry, and in this part of his writing the European influence is much more marked. He wrote, to be sure, some charming papers that embody New England landscape or New England tradition, and some that testified to his insight into American political problems, but over half his prose is devoted to essays that might well serve the moderately cultured reader as scintillating introductions to the classic authors of England and Europe. He is busy expounding writers rather than applying to them any scientific or philosophical method of criticism. The essays are a natural outgrowth of his preoccupation with the literatures of Europe; few of them are devoted to American authors.

THE TRANSCENDENTALISTS

Europe also contributed much of the stimulus that produced New England transcendentalism. This name is applied to the romantic transmutation locally wrought in certain of the ideas of Kant and the other German idealists,

whose philosophy, studied by Dr. Francis, Hedge, Follen, Ripley, Parker, and others, was mainly known in New England through the modifications or interpretations of it made by Herder, Schleiermacher, and De Wette in Germany; by Mme. de Staël and Cousin in France; and by Coleridge and Carlyle in England.

The movement, however, is only loosely related to book sources. It grows out of the religious situation in New England and is concerned with denying the empirical limitations of knowledge predicated by John Locke and with protesting against the theological dependence on miracles felt even by Unitarians of that day. More emphatic, however, is the constructive attempt to preach an intuitional insight into spiritual truths, an insight common to all men and divine in its nature. Here the movement shares pantheistic tendencies with Wordsworth, by whose great 'Ode' it was much influenced. Transcendentalists naturally preached self-trust, and were so individualistic that their influence was personal rather than the result of organization.

In 1836, however, the Symposium — otherwise known as the Transcendental Club or the Hedge Club (from F. H. Hedge, a prominent member) — came into existence as a loosely organized circle for the interchange of ideas. Among those on record as some time present at these meetings were Bronson Alcott, George Bancroft, O. A. Brownson, W. E. Channing, C. P. Cranch, R. W. Emerson, Sarah Margaret Fuller, C. T. Follen, Nathaniel Hawthorne, F. H. Hedge, Theodore Parker, George Ripley, Henry D. Thoreau, Jones Very, and others of smaller literary importance. The movement received most public attention probably during the decade 1835–1845, partly because of the work of Emerson and the controversy it provoked — notably between George Ripley and Professor Andrews Norton of Harvard; partly because of radical preaching by that ardent and unselfish reformer, Theodore Parker; but perhaps mainly because of the eccentricities of the transcendentalists themselves. It

was a time when, as Emerson told James Freeman Clarke, "every man . . . carries a revolution in his waistcoat pocket."

The Utopian ideas and ideals of these men frequently found their way from the pocket to the press; for the literary tendencies of transcendentalism were hardly less striking than the philosophical and religious. The movement early found expression in the articles of F. H. Hedge (1805–1890) and George Ripley (1802–1880) contributed to the Christian Examiner, a Unitarian monthly. After these pages became less hospitable to such views, the transcendentalists founded their own magazine, the Dial (1840–1844), under the editorship of Margaret Fuller, Ripley, and Emerson, aided by Thoreau.

EMERSON (1803–1882)

Emerson's 'Nature' (1836), his 'American Scholar' (1837), and his 'Divinity School Address' (1838), his later 'Essays' (1841–1875), and his 'Poems' (1847–1867) are commonly regarded as the best results of the transcendental movement. Emerson is greater than his generation partly because his traits seem to apotheosize the typical traits of the Yankee. In his radicalism he is all gentleness, self-control: to the busybody reformer his 'Nature' says: "Little man, why so hot?" The typical Yankee is hard-headed and disputatious; Emerson does not know what argument means. He is sanguine, exuberant, rhapsodical; yet seldom does his reason permit him to utter the thaw-slush that came so commonly from his sentimental contemporaries. He seems irritatingly content; the most fundamentally radical of his group, he took perhaps least interest in the "isms" of his day. He went his way preaching the divinity of the ordinary man. Man to him was "a god in ruins;" but because of the divinity inherent in Man's nature, self-trust, which is soul-trust, will restore him to his pristine state.

From this centre Emerson led his audiences through all the paths of theoretical liberalism so gently that their natural orthodoxy seldom took alarm. Partly because of this peculiar temper of his radicalism, his 'Essays,' though full of obscurity and lacking coherent structure, are among the most frequently reprinted pieces of American prose: "Sparks of the supersolar blaze" struck from his chiseled sentences cause many to place him apart from the littérateurs of his group and among such wisdom-writers as Epictetus, Marcus Aurelius, Montaigne, and Bacon. His poems, at times rough and unintentionally grotesque in workmanship, are, at their best, among the most original and choicest work of the American Muse. He is a reflective moral poet who escapes banality.

Second only to Emerson, Thoreau (1817–1862) has, though tardily, won recognition as an important literary figure among the transcendentalists. The Puritan, virginal æsthetic quality of his delight in nature (the expression of which has won him many imitators among nature-writers and which seems to enjoy increasing popularity) is, again, characteristic of the transcendental blending of spiritual idealism with somewhat ungracious individualism. Whatever its purely literary quality, 'Walden' (1854) is a unique book.

The writings of the rest of the Symposium circle are of decidedly less interest. William Ellery Channing (1780–1842), who was in a sense the father of transcendentalism, had in his day some reputation as a writer and great influence as a preacher of reform, of individual freedom, and of pure spirituality. The eloquent rhetoric of Theodore Parker (1810–1860), the dignified delicacy of Jones Very's (1813–1880) poems, and Sylvester Judd's (1813–1853) novel 'Margaret' (1845) also help to characterize this circle. Bronson Alcott (1799–1888) did notable work, but in educational rather than in literary fields.

The intellectual doctrines of New Englanders blended

with their moral interests, just as the abstract religious-philosophical reforms of transcendentalism were confused with the various concrete reforms agitated at the same time; for most of these men — though by no means all — were ardent supporters of more or less practical projects to improve the nation or the individual. Among the less practical, doubtless, were settlements such as the one at Brook Farm (1841–1847) under the patronage of George Ripley, supported by Nathaniel Hawthorne, C. A. Dana, G. W. Curtis, Margaret Fuller, and others, and the one called Fruitlands which was attempted (1843) by Bronson Alcott. Brook Farm, owing to the communistic influence of Fourier, became somewhat of a departure from the extreme individualism of early transcendental thinking. Its slight literary importance is derived mainly from the fact that it furnished hints at least for Hawthorne's 'Blithedale Romance' (1852). During or shortly after this Brook Farm experiment, Horace Greeley, who was an interested observer of it, added Miss Fuller, Dana, and Ripley to the staff of the New York Tribune, with which their literary careers are commonly associated. Among the more practical reforms advocated at this time, the temperance movement and the woman-suffrage movement had scant representation in literature, although Miss Fuller's 'Woman in the Nineteenth Century' (1844) should perhaps be mentioned as an expression of feminist tendencies.

ABOLITION

The abolition movement, however, was a prolific cause of oratory, poetry, and fiction. Its leader, William Lloyd Garrison (1805–1879), though the founder and editor of the Liberator (1831–1865), is perhaps hardly to be included in literary history; but Whittier, Parker, Lowell, and others of literary fame devoted their minds and pens early to this cause. Whittier, more than any one else, is indeed the

poet of abolition and of the struggle to which the issue ultimately led. A large part of his work is reform verse, and his songs "as sung by the Hutchinson family" throughout the North, his pathetic narrative poems, and his eloquent poetic vituperation all aided the cause for which his Quaker soul had come to burn. Lowell for some years contributed to the National Anti-Slavery Standard, and the War later called forth some of his finest work. Longfellow's few poems dealing with the negro were imitative (especially of Freiligrath) and romantic in genesis rather than the result of a great moral indignation. It was, of course, Mrs. Stowe (1811–1896) who, in her widely read 'Uncle Tom's Cabin' (1851–1852), produced the most famous and influential of these campaign masterpieces.

ORATORY

It is natural that this interest in reform and public policy should produce a considerable amount of oratory. Sonorous Latinity, magniloquent metaphor, and classical allusion mark the somewhat old-fashioned eloquence of Daniel Webster (1782–1852), Rufus Choate (1799–1859), and Edward Everett (1794–1865). New England idolized Webster until his famous "Seventh of March Speech" (1850), after which Whittier's 'Ichabod' expressed the attitude of his constituency. Everett, whose versatile public career was one of the most brilliant of the time, left nearly two hundred orations of his composition, some of which earned philanthropic projects very large sums of money. Less pretentious fashions in public speaking make his oratory now seem over-decorative. The bold, erratic eloquence of Wendell Phillips (1811–1884) was most effective when supporting abolition. In addition to Phillips, Theodore Parker (1810–1860) and Henry Ward Beecher (1813–1887) may be mentioned as pulpit orators eloquent in the anti-slavery cause. Beecher's career is hardly to be associated

with that of our group, though he came of a well-known New England family. Not only did the New England audience thrill passionately under the elaborate eloquence of its favorite speakers, but public speaking was at this time highly valued throughout the country.

New England interest in all these moral issues, together with the inbred worship the community paid to moral earnestness in general, colors practically all the writings of this group. Their audience was a rural, home-loving folk who tolerated strange moral theorizing no more than does the typical villager of any period. Literature for them must have a moral tendency, but the thinking must be familiar and accepted. Their moral reflections have two moods: the sentimental melancholy of Longfellow's 'Rainy Day' or the 'Bridge'; and the fervid courage of Holmes's 'Chambered Nautilus.' Although the gentler, romantic emotions were more popular, Holmes in his 'One Hoss Shay' and Lowell in the 'Biglow Papers,' and elsewhere, achieved unusual success in satire.

Fiction, habitually romantic, paints sympathetic pictures of simple domestic virtues. Perhaps no one in the use of contemporary home life had more success than Louisa May Alcott (1832–1888) in her stories for the young, and Mrs. Stowe in her later works. Holmes's "medicated fiction" was read, in part at least, because of his popularity as an essayist. In New England fiction before the War usually only the good may be happy, and they must be so.

HAWTHORNE (1804–1864)

Nathaniel Hawthorne stands apart from these other writers as a man whose interest in the psychology of morality, in "sin staining the soul," was so concentrated and penetrating as to enable him to produce works of simple but imposing architecture where others produced mere prettiness. In his use of background he is typically romantic,

whether in the colonial Boston of the 'Scarlet Letter' (1850), the contemporary New England of the 'House of the Seven Gables' (1851) and the 'Blithedale Romance' (1852), or the more colorful Italy of the 'Marble Faun' (1860). The tendency to leave the bleakness of New England for the more complex European scene is notable also in the work of the artist littérateurs, Washington Allston (1779–1843), W. W. Story (1819–1895), and of Longfellow, as well as later in the works of Hawthorne's admirer and biographer, Henry James. The character of Hawthorne and of his audience also is hinted in the fact that he expected the 'Marble Faun' with its academic moral problem and its naïve "cultural" background to be his masterpiece. Posterity, however, has more than once adjudged the 'Scarlet Letter' his greatest work and one of the finest achievements in American fiction. In his short stories the allegorical and moral tendency of his fancy is so strong as to make him probably the most didactic of the world's greater short-story writers. His superiority to his contemporaries in fiction is in part due to the fact that the almost fatalistic "poetic justice" of his stories — an outgrowth possibly of Calvinistic predestination — contrasts favorably with the cheaper sentimentality of much American fiction; but it is mainly due to the innate poetic fineness of his art in characterization, to his skilful use of background, and to the charm of his style. Almost alone among New Englanders he makes morality serve art instead of art morality.

Most writers of this group were, like Hawthorne, essentially romantic and reflective. Those less artistic than he — and he himself, for that matter — tended to idealize rather than to observe keenly. When Carlyle longed to have from Emerson the depiction of a real American man with a hat on his head and a coat on his back, he must have known that convincing objectivity was even less possible for Emerson than it was for his contemporaries. There was, however, throughout the period a valuable, if relatively small, amount

of prose and poetry which effected a more or less faithful reproduction of the New England mind and scene.

A fairly early and certainly influential example of this type of work is seen in Lowell's 'Biglow Papers' (First Series, 1846–1848; Second Series, 1862–1865). While the characterization of these loosely knit patriotic poems may not be above criticism, since both Hosea Biglow and Parson Wilbur are disguises for Lowell himself, the poet through these mouthpieces does give us a sort of mosaic of the opinions and mental mannerisms of rural New England. 'The Courtin',' perhaps the most artistic piece from this collection, is, by all critics unprejudiced against dialect verse, ranked high among Lowell's successes. These two series of dialect poems are important not only because of their intrinsic merit but also because of the probable influence which their Yankee wit, sharp epigram, rural image, and bad spelling had on the typically "western" wit of such professional funny-men as "Artemus Ward," "Josh Billings," and other migratory sons of New England.

The success of Lowell's work probably contributed inspiration also for the dialect poems of Bret Harte, John Hay, and some of their disciples, though in these writers sentimentality largely supplanted keen wit. If, then, Lowell may be credited with giving us, here and in such prose papers as his 'Moosehead Journal' (1853), a real glimpse of rural New England, it may perhaps be suggested that Holmes has similarly in the 'Breakfast Table Series' (1857–1872) given us discursive insight into the mental processes of urban New England — that is, of Boston. The pictures of boarding-house life are not especially vivid, but the conversation may be regarded as vivacious reporting of super-Bostonian table-talk of the day. In his poems Holmes tends to take material from the genteel traditions of the past rather than from contemporary local conditions.

In depicting the rural New England scene Whittier is of course the master. None of the group had so complete a

dependence on the local manners and landscape. A typical product of the farm, he became a poet through moral earnestness and a vivid memory rather than through a creative and glowing imagination. Too often his simple ballads show that he has stimulated his imagination by reading mediocre predecessors, such as Mrs. Felicia Hemans and "L. E. L." (Miss Landon), who were very popular in New England; but at his best, inventing little and borrowing less, he relies on the memories of his boyhood farm life, which he represents for us with great fidelity. Among these poems of reminiscence 'Snow-Bound' (1866), because of its unusual combination of sympathy and reality, takes first rank. Although every detail here is objectively accurate, Whittier felt there was a less lovely side to New England farm life, and this he has embodied in the more narrowly realistic and prosaic 'Among the Hills.' 'Telling the Bees,' a similar poem of more idyllic coloring, while in form it owes much to Browning, has a simple poignancy and truth that Browning himself might envy. Together these poems give a better conception of the home life of New England than any other poems ever written.

A faithful localism was also developed in New England prose fiction, though late in this period. Mrs. Stowe, who was usually a writer of purpose novels rather than an observer and reporter of life, put enough of actuality into the 'Pearl of Orr's Island' and 'Oldtown Folks' to inspire Sarah Orne Jewett (1849–1909) with the ambition to immortalize the fading vitality of the small Maine villages she knew. Her gifts in handling background and humorous characterization combine to make her probably the greatest writer of New England local fiction. Thomas Bailey Aldrich (1836–1907), better known as a poet, has written stories, some of which report New England life charmingly. His autobiographic 'Story of a Bad Boy' (1870) is worth noting here, though its chief significance lies in its connection with a vogue for stories of boy life written in a moderately realistic vein.

Mr. Howells, who for a time seemed like an adopted son of New England, early used New England life in his fiction with dignified and truthful effect. Aside from the work of Howells, most of this fiction that reports as well as interprets life is mellowed with a glamor of retrospect. It is obviously written for an audience that valued old-fashioned elegance and overlooked much rural vulgarity. It marks, however, a step towards the later more dispassionate realism of Mrs. Mary E. Wilkins Freeman and Mrs. Edith Wharton's masterly 'Ethan Frome' (1911).

In general, the writing of this New England Group is fundamentally romantic. The Orphic deliverances of Emerson, the discursive prose of Holmes with its wit interrupted by unexpected strata of pathos, the gentle sadness of Longfellow, the exuberance of Lowell, and the patent sentimentality of most of the fiction, all witness to this tendency. One type of poetry in which the New Englanders attained significant success is not, to be sure, usually classed as romantic. This is occasional poetry. Holmes in his series of poems for his class reunions at Harvard produced admirable occasional verse of the lighter sort; Emerson's 'Concord Hymn' (1836) and his 'Boston Hymn' (1863) were achievements in short poetry for public occasions, as Lowell's 'Commemoration Ode' (1865) was in a more pretentious kind; lastly, it must be remarked, that Longfellow's 'Divina Commedia' sonnets (1864–1867) are probably unsurpassed in the dedicatory verse of their century. But these poems are not essentially outside a subdued romantic tradition. They, like the other works here considered, are the creations of men living in a refined and prosperous community, where gentle emotions were indulged, but titanic passions never. The writers, like their unusually homogeneous audience, were shrewd, independent, and at times probably complacent; but they were also unselfish idealists. New England furnished the nation's schoolmasters as well as its peddlers. The literary appeal of these men is due to the simplicity and

grace of their writing rather than to its power; for they are content to express the emotions of villagers and farmers who of an evening sat about the family hearth talking or reading together, untroubled by the intense industrialism and the flood of immigration that were yet to come.

CHRONOLOGICAL TABLE

DATES	EVENTS
1815	The ‹North American Review› founded
1833	American Anti-Slavery Society founded
1836	Emerson's 'Nature' published
1837	Hawthorne's 'Twice-Told Tales' published
1839	Longfellow's 'Voices of the Night' first published
1841–1847	Brook Farm
1845–1848	The Mexican War
1846	Lowell's 'Biglow Papers' First Series begun
1850	Hawthorne's 'Scarlet Letter' published
1851–1852	Mrs. Stowe's 'Uncle Tom's Cabin' published
1857	The ‹Atlantic Monthly› founded
1861–1865	The Civil War
1866	Whittier's 'Snow-Bound' published
1877	Miss Jewett's 'Deephaven' published
1884	Lowell's 'Democracy' address delivered at Birmingham (England)
1894	Death of Holmes, the last of the greater New England writers to die

READING RECOMMENDED

AUTHORS	REFERENCES
C. E. Norton	18: 10707–10723
George Bancroft	3: 1433–1457
Francis Parkman	18: 11087–11113
W. H. Prescott	19: 11767–11804
J. L. Motley	17: 10373–11404
T. W. Parsons	18: 11117–11122
H. W. Longfellow	15: 9143–9196
J. R. Lowell	15: 9229–9279
O. A. Brownson	5: 2594–2602
W. E. Channing	6: 3513–3522
S. M. Fuller	10: 6119–6128

READING RECOMMENDED—*Continued*

AUTHORS	REFERENCES
Theodore Parker	18: 11073–11086
H. D. Thoreau	24: 14871–14908
Jones Very	25: 15323–15329
R. W. Emerson	9: 5421–5466
Sylvester Judd	14: 8399–8410
G. W. Curtis	7: 4221–4240
H. B. Stowe	23: 14067–14106
Daniel Webster	26: 15725–15757
Rufus Choate	6: 3649–3663
Edward Everett	9: 5605–5613
J. G. Whittier	26: 15911–15953
Wendell Phillips	19: 11409–11424
H. W. Beecher	3: 1713–1737
L. M. Alcott	1: 283–295
O. W. Holmes	12: 7457–7494
Nathaniel Hawthorne	12: 7053–7096
W. W. Story	23: 14051–14066
T. B. Aldrich	1: 313–349
S. O. Jewett	14: 8269–8282

AMERICAN LITERATURE: THE SOUTH AND WEST

BY DANIEL KILHAM DODGE

I. SOUTHERN LITERATURE

COLONIAL PERIOD

(1607–1765)

IT is inevitable that the story of the literature of the South should repeat in part the tale of Colonial literature. The early settlements were made, not where the centre of population subsequently developed, but where the necessities of colonization, the vagaries of weather, or the invitation of the coast, encouraged a landing that grew, through varied fortunes, into a permanent dwelling-place. A brief review of the main literary facts of the Colonial period is necessary to preserve the continuity of the literary history of this section of America.

The literature produced in the Southern colonies during the seventeenth century begins, and, so far as the modern reader is concerned, practically ends with that valiant soldier and explorer and rough and ready writer, John Smith (1579–1632). His various books and pamphlets, while not finished contributions to literature, present a vivid picture of the everyday life of the first English colony established in the new world. Although Smith remained only two years in Virginia his warm interest in it continued,

and his book was concerned with this colony as well as with New England.

John Smith became a leader not only in civil and military affairs but also in the pursuit of literature. Although none of his followers equal their master, several of them deserve mention. William Strachey's 'The Wrack and Redemption of Sir Thomas Gates' (1610) is of special interest as having probably served Shakespeare as a model for a portion of 'The Tempest.' George Alsop's 'A Character of the Province of Maryland' (1666), Robert Beverley's 'History of the Present State of Virginia' (1705), William Bird's 'History of the Dividing Line' (1729), and W. Stith's 'History of Virginia' (1747) are the most important later accounts of the colonies. Thomas Jefferson's 'Notes on the State of Virginia' (1784), although it properly belongs to the following period, may be mentioned here, as the last of this series.

George Sandys's translation of Ovid's 'Metamorphoses,' made in large part between 1621 and 1624, while the translator was living in Virginia, is the only classical translation in the colonies during the seventeenth century. Ebenezer Cook, in 'The Sot-Weed Factor' (1708), produced the earliest example of social satire. Between these dates, and for a long time afterwards, no poetry of importance appeared in the South. Even the struggle for independence did not inspire any poems of enduring merit.

Although his only contribution to literature is a volume of sermons, James Blair (1656–1743) played so important a part in the cultural life of the time that he cannot be ignored. As founder of and first President of William and Mary College, he did more than any other man to raise the intellectual standard of Virginia, and his influence, both private and official, was felt throughout the colony. He may be regarded as a worthy forerunner of Jefferson.

CHRONOLOGICAL TABLE

DATES	EVENTS
1607	Landing at Jamestown
1608	Smith's ‹A True Relation› published
1609	Smith returned to England
1612	Smith's ‹A Map of Virginia› published in Oxford
1616	Smith's ‹A Description of Virginia› published
1626	Sandys's ‹Translation of Ovid› published

REVOLUTIONARY PERIOD

(1765–1800)

The Revolutionary period, so far as literature is concerned, is represented almost wholly by the oration. With the exception of Washington and Jefferson, all of the leading public men of the time seem to have excelled as orators, and on such an occasion as his farewell to his officers, even Washington reached a high level of eloquence.

The superiority of New England over the Southern colonies in the intellectual field disappears for a time with the new assertion of national consciousness. For pure eloquence first place is generally assigned to a son of Virginia, Patrick Henry (1736–1799). Even now, when separated from the charm of his personal magnetism, his speeches appeal to us with irresistible force. The only Southern leader of this period to show a strong literary bent is Thomas Jefferson, who, like Burke, may be regarded as a political philosopher. Although he is best known as the author of the Declaration of Independence, he exerted an immense influence upon the social and educational life of his period and deserves a place by the side of Franklin as an independent thinker and practical reformer. In his plans for the establishment of the University of Virginia he showed remarkable breadth and insight, and in his successful efforts on behalf of religious tolerance in Virginia he

made an important contribution to the cause of intellectual liberty in this country. James Madison is represented in literature by his contributions to 'The Federalist,' and John Marshall (1755–1836), by his 'Life of Washington.'

Although a considerable amount of poetry was produced in the South during this period, there was no poet of the importance of Freneau in New York. Some professional men wrote graceful verses in their moments of leisure, and the war inspired others to compose patriotic songs. Of prose fiction there is no record.

CHRONOLOGICAL TABLE

DATES	EVENTS
1765	Henry's Resolutions in the Virginia House of Burgesses
1774	First Continental Congress
1776	The Declaration of Independence
1783	Treaty of Paris
1796	Washington's Farewell Speech

READING RECOMMENDED

AUTHORS	REFERENCES
Washington	26: 15665–15682
Henry	12: 7241–7246
Jefferson	14: 8229–8256
Madison	16: 9531–9540

EARLY NINETEENTH CENTURY

(1800–1865)

The early nineteenth century in American Literature stands out in bold relief by reason of one name, that of Edgar Allan Poe (1809–1849), in the opinion of many foreign critics, at least, by far the most important name in the whole range of the literature of this continent. Al-

though he was born in Boston and passed much of his later life in New York and Philadelphia, Poe regarded himself as a Virginian, and by the literary historian he is always given a place among Southern writers. He differs from all other early writers of the South, however, in showing no trace of his environment in his writings, and he seems to have had but little sense of nationality or of civic responsibility. In this respect he is in striking contrast to all other American writers. This characteristic of his may partly account for the strong appeal that he makes to European readers. The appearance of 'Tamerlane and Other Poems' (1827) marks an important event in the history of American poetry, and Poe's greatness as a short story writer, in the opinion of most critics, far surpassed his poetical achievements. His influence may still be felt in the special field of the detective story.

The most important figure in Southern ante-bellum literature after Poe is William Gilmore Simms (1806–1870). He was a voluminous and versatile writer, often suggesting Cooper, yet always preserving his individuality. Though he appeared in 1827, the year of Poe's literary début, with a volume of poems, he subsequently turned to the historical romance dealing with the South and Southwest, by which he is chiefly remembered, though he also found time to write biographies, histories, essays, and plays. Besides contributing so richly to literature, Simms exerted a marked influence upon younger writers, and for years held a position in Charleston strikingly similar to that filled by Washington Irving at Sunnyside. Simms is the only early Southern writer except Poe who may be regarded as a professional man of letters.

Contemporary with Simms is John P. Kennedy (1795–1870), of Baltimore, whose graceful essays are reminiscent of Addison and Steele by way of Irving. In contrast to Simms, Kennedy, who took an active part in public life, treated literature as his chief avocation, and his finished

style and careful study of material mark him as being anything but an amateur. He is probably more typical of the period, while Simms in many respects anticipates the tendencies of a later time. Kennedy was a sympathetic observer of Southern conditions and serves as an interesting link between the distinctly non-literary annalists of the Colonial period and the finished, delicate writers of a later generation. Kennedy's 'Life of William Wirt' (1849) is the most successful biography produced in the South during the first half of the century.

The leading poets of this period are Paul Hamilton Hayne (1830–1886), who has been given the title of 'Poet Laureate of the South,' and Henry Timrod (1829–1867), both of whom have the faults and virtues typical of their time and of their section. Lacking Tennyson's strength, they show much of his spirit and his high conception of the poet's calling.

The tradition of Southern eloquence is brilliantly continued during this period by John C. Calhoun (1782–1850), Thomas H. Benton (1782–1858), Robert Y. Hayne (1791–1839), Henry Clay (1777–1852), and Alexander H. Stephens (1812–1883).

The pioneers in the treatment of Southern humorous types, so marked a feature of the later literature, are Joseph G. Baldwin (1815–1864), author of 'Flush Times in Alabama and Mississippi' (1853), and Augustus B. Longstreet (1799–1870), author of 'Georgia Scenes' (1835). These writers were keen observers of human nature and they were scrupulously exact in recording what they observed. Their chief importance in the history of Southern literature, however, is in preparing the way for the later humorists. Longstreet is the more important in this respect, as he exerted a direct influence upon Richard Malcolm Johnston (1822–1898), whose 'Georgia Sketches' (1864) suggests its literary model even in title. Johnston is best represented by his 'Dukesborough Tales,' the first of which appeared in 1871.

CHRONOLOGICAL TABLE

DATES	EVENTS
1806	Simms born
1809	Poe born
1814	(The Star-Spangled Banner)
1827	Poe's (Tamerlane) published anonymously
1830	Hayne born
1834	Wirt died
1834	(The Southern Literary Messenger) established
1845	Poe's (The Raven and Other Poems) published
1848	Gayarré's (Romance of the History of Louisiana) published
1849	Poe died
1850	Clay's Speech on Compromise
1852	Clay died
1860	Timrod's (Poems) published

READING RECOMMENDED

AUTHORS	REFERENCES
Simms	22: 13445–13461
Poe	19: 11651–11700
Clay	6: 3761–3783
Hayne	12: 7110–7114
Timrod	24: 14961–14964

POST-BELLUM PERIOD

(1865–1900)

The Civil War divides the new South from the old in an intellectual quite as markedly as in a social and political sense. Indeed, the literature of the period is simply an expression of its life, as all true literature must be. If there is a tendency to assume an apologetic attitude when describing the earlier Southern literature, it is no less difficult to avoid expressing enthusiasm when dealing with the rich and varied product of later years. Before the war, a Northerner might have been tempted to paraphrase the

sneering words of the English reviewer and ask, "Who reads a Southern book?" but in the early eighties, especially in the field of the short story, there started a veritable Southern invasion of the magazines of Boston and New York, and the triumph of this new literary movement was as immediate as it was complete.

The question naturally suggests itself how this sudden change could have occurred, a change as radical as that from slavery to abolition, or as that of the transformation of the cotton-growing states into industrial centres. The great gold discoveries in California in 1848 had been followed a few years later by the discovery of a still richer metal, the nature of which was first shown to the world by Bret Harte. Few realized that a far richer and more varied deposit of literary ore lay hidden in the bayous of Louisiana and the mountains of Georgia, Kentucky, and Tennessee.

All the conditions for the production of a native Southern literature were present, and the producers were not lacking. Even the disadvantage under which the earlier Southern writers labored, the absence of an important publishing centre, was overcome by the cordial attitude of Northern magazines—especially the Atlantic and Scribner's — towards these new Southern producers of fiction. The closer literary relations of the North and the South were also in part a result of the Centennial Exposition in Philadelphia, which, by bringing together people from all sections of the country to the birthplace of American liberty, had a remarkable effect in deepening the national consciousness. The opening in the same year of Johns Hopkins University, the first Southern university to make a broad national appeal, exerted a further influence in the direction of national homogeneity.

Following geographical lines, we may begin with the most picturesque portion of the South, Louisiana. The historian of this district, Charles Gayarré, blazed the way. What was said of him by Maurice Thompson, "He has

indicated what might be done by a gifted fiction-writer with the picturesque legends and traditions therein heaped together in luxuriant confusion," was first realized by George W. Cable (1844–), in his short stories and novels of Creole life. The markedly French setting of these tales is quite different from anything in earlier American writings and they often appear more like translations from the French than original works. Cable's first book of tales is 'Old Creole Days' (1879) and it was followed by his first and best novel, 'The Grandissimes' (1880). Cable has been severely criticized for his treatment of the Creole type, which, in the opinion of many, is not true to life; but in the North, at least, he is still regarded as the foremost exponent of this picturesque Anglo-French culture. Two others have followed Cable's model in the writing of short stories: Grace E. King (1858–), in 'Balcony Tales' (1893), and Mrs. Kate Chopin (1851–1904), in 'Bayou Tales' (1894), of whom the latter has bettered her instruction. Her contributions to the short-story type are perhaps the most distinguished since the appearance of Poe.

Kentucky, long famous for its whisky, fast horses, and beautiful women, can now lay claim to literary distinction. One of its writers, James Lane Allen (1849–), may be described as one of the most finished and brilliant of leaders in the new school of fiction. At times his art is almost too evident, but nothing more delicate and sympathetic than 'Flute and Violin' (1891) and 'A Kentucky Cardinal' (1894) can be found in recent fiction. More virile but less elegant is John Fox (1863–), who in 'A Cumberland Vendetta' (1895) has treated the rough mountaineers, a favorite type with later writers.

The mountains of Tennessee have found their chief interpreter in Mary N. Murfree (pseud. Charles Egbert Craddock, 1850–), whose first book, 'In the Tennessee Mountains' (1884), created a sensation on its appearance in the Atlantic Monthly. Miss Murfree differs from the

other writers of this group in depending more upon scenic effects than upon character development. She excels in elaborate descriptions of nature on a grand scale. Her later attempts in the field of the analytical novel were not favorably received and the early promise of a brilliant success has not been fulfilled. Her most popular novel is 'The Prophet of the Great Smoky Mountains' (1885).

The most striking single feature of the post-bellum fiction is its sympathetic treatment of the Southern negro. In 'Uncle Tom's Cabin' (1852), Mrs. Harriet Beecher Stowe had depicted the negro from the outside, as he appeared to the Northerner. The whole book is a study in black and white, lacking the fine shading that results from a close and intimate observation of the material. Uncle Tom is too good to be true, as Legree is too bad. It would be foolish at this late date to deny that this book is a notable addition to our national literature, but it cannot be regarded as a successful treatment of either the colored type or Southern life. The hero owes his importance not to the fact that he adequately represents his race but that he conveys a message.

It has often been claimed that in real life the negro is fully understood only by the people of the South. The exaggerated and distorted minstrel type is a Northern creation, as is also much of the sentimental poetry associated with it. The real discovery of the literary value of the Southern negro must be credited to Joel Chandler Harris (1848–1908), whose volume of sketches, 'Uncle Remus,' appeared in 1880. The earlier Georgia humorists, Longstreet and Johnston, had concerned themselves mainly with the Georgia "Crackers," to whom the negro is distinctly subordinated. Harris, for the first time, delved into negro folk-lore and in the narrator of the primitive tales he has succeeded, as Professor Pattee has said, in creating "one of the few original characters which America has added to the world's gallery." As an interpreter of a single novel

character type, Harris challenges comparison with Rudyard Kipling as the spokesman of the native of India.

The later Georgia writers have followed in the footsteps of Longstreet and Johnston, none of them venturing to compete with Harris in the domain of negro folk-lore. The most important of these later writers are H. S. Edwards (1855–) and Sarah Barnwell Elliott (?–1915).

The Virginia spirit is best represented by Thomas Nelson Page (1853–) and his most notable contributions are his short stories, especially those contained in his first book, 'In Ole Virginia' (1887). This shows the most skillful use of the negro dialect since 'Uncle Remus' and its success did much to establish the remarkable vogue of dialect fiction during the remainder of the century, not only in the South but in all parts of the country. Like most of his contemporaries, Page is less successful in the novel than in the short story. Although Page, like Harris, makes frequent use of the negro dialect, he approaches his subject from a wholly different angle. Educated mainly in a newspaper office and entering literature by the way of journalism, Harris is distinctly democratic, representing an entirely new force in Southern literature. Page, on the other hand, both by birth and education, represents the aristocratic prejudice of the early South. To Page the negro is the picturesque, faithful servant of the white man, as he appeared before the war; to Harris Uncle Remus's animal figures stand for the mingled pathos and humor of the colored race after the war, with its combination of helplessness and cunning.

These two currents, the aristocratic and the democratic, constantly appear, the one or the other predominating according to the temperament of the individual author. Perhaps the finest and most familiar figure of the aristocratic Virginian, brought into sharp contrast with the democratic and commercial tendencies of the North, is the hero of F. Hopkinson Smith's 'Colonel Carter of Cartersville' (1891).

CHRONOLOGICAL TABLE

DATES	EVENTS
1867	Reconstruction Act, Lanier's ⟨Tiger Lilies⟩ published
1870	Scribner's Monthly established
1872	General Amnesty Bill
1876	Johns Hopkins University opened
1879	Cable's ⟨Old Creole Days⟩ published
1880	⟨Uncle Remus⟩ published
1881	Lanier died
1886	Paul Hamilton Hayne died
1887	Page's ⟨In Ole Virginia⟩ published
1892	⟨The Sewanee Review⟩ established
1898	Richard M. Johnston died
1908	Joel Chandler Harris died

READING RECOMMENDED

AUTHORS	REFERENCES
Johnston	14: 8317–8330
Cable	5: 3017–3036
Harris	12: 6961–6974
Allen	1: 409–427
Page	18: 10937–10960
Murfree (pseud. Craddock)	17: 10453–10472
King	14: 8573–8598
Smith	22: 13536 a–13536 f

II. WESTERN LITERATURE

(1850–1900)

The earliest and for many years the most important cultural centre of the country west of the Alleghanies was Cincinnati, which, with characteristic pioneer modesty, laid claim to the title of "The Athens of the West." By 1833 five literary magazines had been published in this city, a number exceeded by only three other American towns. Ohio was settled mainly by New Englanders, who had brought with them an interest in education that resulted

in the establishment of numerous schools and colleges. One of the latter, Miami College, showed remarkable literary activity in issuing two magazines by the students and faculty as early as 1828.

But, in spite of these evidences of intellectual energy, the only original contributions to literature made by this section during the first half of the nineteenth century are in the form of the oration. Especially popular during the last decade of the period, when party feeling ran high, was the political debate, in which Abraham Lincoln and Stephen A. Douglas were the acknowledged masters. The speeches made during their famous joint debates of 1858 were published in 1860 and formed the principal campaign document of the Republicans. Lincoln's lofty place in literature, however, was not won by these brilliant arguments, but by the more sober and more finished speeches of 1854, the two Inaugural Addresses, and above all by 'The Gettysburg Address,' the finest plea for true democracy ever uttered by human voice. Early Western literature, although it is confined to one field, can, in the person of Abraham Lincoln, be safely compared with the greatest writings of the past or present.

The development of a distinctively Western literature started in California and it is intimately connected with the discovery of gold in that country. The pioneer California author is the humorist Horatio Derby, who, under the pseudonym of John Phœnix, wrote a number of extravagant articles in letter form, which were published posthumously under the titles 'The Squibob Papers' (1855) and 'Phœnixiana' (1859). Derby was not only the earliest California writer, but he may be regarded as the founder of the peculiar form of journalistic humor which depends for its effect upon gross exaggeration. In his early writings Mark Twain shows the same tendency, and Artemus Ward makes constant use of it.

The real literature of California began a few years later,

with Samuel L. Clemens (Mark Twain) and Bret Harte as the central figures. The Overland Monthly, of which Bret Harte became the editor in 1867, soon developed into a serious rival of the Eastern magazines; and when Joaquin Miller's 'Songs of the Sierra' appeared in 1871 the importance of this new literary movement won general recognition. Both Mark Twain and Bret Harte left the West and broke off their connection with its literature, but Joaquin Miller remained true to California. He was a lover of the free, expansive life of the mountains, and almost all of his poetry is devoted to its praise and description. His poetical creed has been expressed by the poet himself in these words: "We must, in some sort, live what we write if what we write is to live." Like Bret Harte, Miller was ranked higher by European critics than by his countrymen. Bret Harte's reputation is based almost wholly upon the poems and stories of the West, and in the latter genre he exerted a powerful influence upon later short-story writers that is still apparent. In spite of an effect of insincerity, such stories as 'The Luck of Roaring Camp' appear already to have found a permanent place among the classics of prose fiction.

The most powerful recent California novelist is Frank Norris (1870–1902). His first stories were in the extreme naturalistic style of Zola but in the first two volumes of his trilogy of wheat he abandons this school and suggests not a little of the vitality and breadth of Victor Hugo. In the opinion of many European critics, Norris is the most important figure in recent American literature. Mary Halleck Foote (1847–), though an Easterner by birth, in her first book, 'The Led-Horse Claim,' and in several later ones, has made interesting contributions to Western literature. The leading living California novelist is Mrs. Gertrude Atherton (1859–).

Turning back to the Middle West, we find an interesting volume of poems, slightly earlier than Bret Harte, 'Poems

of Two Friends' (1860), the anonymous work of W. D. Howells and J. J. Piatt. Piatt continued to make poetical contributions for twenty years, but Howells, after writing a campaign life of Lincoln, left Ohio and poetry, and thus passes out of the compass of this survey. The year 1871 was notable in the poetical history of the central West as well as of California, for in this year appeared Will Carleton's first volume of 'Poems,' and John Hay's 'Pike County Ballads.' Carleton's poetry is of the sentimental rural type which makes a strong appeal to large numbers of readers. It corresponds in poetry to 'The Old Homestead' type of plays in the drama. Of a radically different nature is the rude but convincing frontier poetry of Hay, often suggesting in its appeal the genuine popular ballads of England and Scotland.

The earliest Indiana novel, 'The Hoosier Schoolmaster,' by Edward Eggleston (1837–1902), appeared in the notable year of 1871. Its author was a Methodist circuit rider, and his appeal was similar to that made by J. G. Holland and E. P. Roe, although the form of the appeal was much more artistic. These writers undoubtedly exerted a marked influence upon the prejudice against prose fiction which still survived in many quarters. Eggleston's later writings were in the direction of history, although it has been claimed that even in his novels Eggleston is an historian at heart.

In 1880 appeared the first volume of poems by James Whitcomb Riley (1849–1916), the most popular of the numerous Hoosier poets. In many of his poems Riley uses a somewhat conventional but very effective form of the Indiana dialect. Within his adopted field Riley has achieved real success as well as popularity, and he is a worthy successor to Longfellow's title of the children's poet. Another Indiana poet, whose attention has in the main been directed towards prose fiction, is Meredith Nicholson (1866–). In his prose fancy, 'The Poet' (1914),

he has given a delicate portrait of his friend and master, Riley. Booth Tarkington (1869–), like Nicholson, stands just on the border of the century, but his first two books, 'The Gentleman from Indiana' (1899) and 'Monsieur Beaucaire' (1900), fall within our limits. Before the close of the century another Indiana writer, William Vaughn Moody (1849–1910), had already won recognition by the publication of two volumes of poems of unusual beauty and strength. Shortly before his death he produced in 'The Great Divide' (1906) the most significant play of Western life.

One of the most delicate of the later Western poets is Eugene Field (1850–1895), a brilliant journalist, who found time to translate Horace and to write humorous and pathetic poems, some of which vie in general popularity with Riley's. During the last years of his life Field lived in Chicago, with which city he is most closely associated. The chief interpreter of Chicago life in prose fiction is Henry B. Fuller (1857–). He is distinctly realistic in his methods and his most successful treatments of his theme are 'The Cliff-Dwellers' (1893), and 'With the Procession' (1895).

Since 1880, Chicago has had in The Dial one of the leading literary journals of the country. The establishment of the University of Chicago in 1892 and the Columbian Exposition, held the following year, have had a marked influence upon the culture of the metropolis of the West. At present Chicago is as greatly distinguished for its interest in art, music, and poetry as for its stockyards and its railroad terminals. The neighboring state of Wisconsin has a powerful literary representative in Hamlin Garland (1860–), author of 'Main-Traveled Roads' (1890) and 'Rose of Dutcher's Coolly' (1895). Garland is the best realistic novelist among the writers of the central West. In his drab pictures of Wisconsin farm life he carries out fully the theory of Howells.

CHRONOLOGICAL TABLE

DATES	EVENTS
1848	Discovery of gold in California
1854	Kansas-Nebraska Bill passed
1858	Lincoln-Douglas Debates
1861	Lincoln's First Inaugural Address; Douglas died
1863	Gettysburg Address
1865	Death of Lincoln
1870	Bret Harte's (Luck of Roaring Camp) published
1871	(The Hoosier Schoolmaster,) Bret Harte's (Poems,) Hay's (Pike County Ballads,) Miller's (Songs of the Sierras,) Carleton's (Poems) published
1883	Riley's (Old Swimmin' Pool) published
1892	University of Chicago opened
1893	Columbian Exposition

READING RECOMMENDED

AUTHORS	REFERENCES
Lincoln	15: 9059–9076
Bret Harte	12: 6985–7013
Clemens (Mark Twain)	16: 3787–3820
Miller	17: 10027–10036
Eggleston	9: 5215–5224
Hay	12: 7097–7109
Moody	17: 10269 b–10270
Field	9: 5687–5692
Riley	20: 12265–12272
Fuller	10: 6101–6118
Garland	10: 6195–6204

ANNOTATED READING LIST IN AMERICAN LITERATURE

BY CARL VAN DOREN

NOTE. The works are entered chronologically in each class. The volume and page following the author's name refer to the critical essay and selections in the first twenty-six volumes of The Warner Library. The student should also consult (The Reader's Dictionary of Authors) (volume 28) and (The Reader's Digest of Books) (volume 29) for additional information on writers and books.

I. POETRY

BRADSTREET, ANNE. THE TENTH MUSE LATELY SPRUNG UP IN AMERICA. 1650.
A volume which represents the pleasanter side of early Puritanism.

WIGGLESWORTH, MICHAEL. THE DAY OF DOOM; or, A POETICAL DESCRIPTION OF THE GREAT AND LAST JUDGMENT. 1662.
Much of it doggerel, this was still the most widely read American poem during the first century of colonial life.

TRUMBULL, JOHN. MCFINGAL. 1775–1782.
The chief humorous verse satire of the Revolution.

FRENEAU, PHILIP. POEMS. 1786. MISCELLANEOUS WORKS. 1788.
Several sprightly satirical pieces and a few poems of considerable grace and charm.

BRYANT, W. C. (5: 2623). POEMS. 1821.
The first volume of the first American poet of real distinction.

HALLECK, F.-G. (10: 6861). ALNWICK CASTLE AND OTHER POEMS. 1827.
This contains, with other vigorous and witty poems, the well-known 'Marco Bozzaris.'

POE, E. A. (19: 11651). TAMERLANE AND OTHER POEMS. 1827. AL AARAAF, TAMERLANE, AND MINOR POEMS. 1829. POEMS. 1831.
The brilliant beginnings of the first American poet of highest originality.

BRYANT, W. C. (5: 2623). POEMS. 1832.
A collection in which appears the bulk of Bryant's early poems, and much of his finest work.

DRAKE, J. R. (8: 4851). THE CULPRIT FAY AND OTHER POEMS. 1835.
The title poem is full of delicate fancy.

LONGFELLOW, H. W. (15: 9143). VOICES OF THE NIGHT. 1839.
The clear-toned volume in which Longfellow commenced his poetical career.

POE, E. A. (19: 11651). THE RAVEN AND OTHER POEMS. 1845.
Pieces of particular originality and permanence.

EMERSON, R. W. (9: 5421). POEMS. 1847.
Nearly all of Emerson's best known verse.

LONGFELLOW, H. W. (15: 9143). EVANGELINE. 1847.
Perhaps the most widely read narrative poem written in America.

LOWELL, J. R. (15: 9292). THE BIGLOW PAPERS. First series, 1848. A FABLE FOR CRITICS. 1848. THE VISION OF SIR LAUNFAL. 1848.
Some of the most spirited work of one of the most spirited American poets.

WHITTIER, J. G. (26: 15911). VOICES OF FREEDOM. 1849.
The first really important collection of Whittier's poems, and nearly all the good work he had yet done.

LONGFELLOW, H. W. (15: 9143). HIAWATHA. 1855.
Gentle, at times sentimental, but still the classic record in verse of Indian life and manners.

WHITMAN, WALT. (26: 15885). LEAVES OF GRASS. 1855.
The point at which several important later developments in American verse may be said to have had their origin.

LONGFELLOW, H. W. (15: 9143). THE COURTSHIP OF MILES STANDISH. 1858.
One of the most cheerful and truthful reconstructions of Puritan life.

HOLMES, O. W. (12: 7457). SONGS IN MANY KEYS. 1861.
The ripest of Holmes's verse.

BRYANT, W. C. (5: 2623). THIRTY POEMS. 1863.
Bryant's best later work.

LONGFELLOW, H. W. (15: 9143). TALES OF A WAYSIDE INN. 1863–1873.
No other book of American poetry contains so many good tales in verse.

LOWELL, J. R. (15: 9292). COMMEMORATION ODE. 1865. THE BIGLOW PAPERS. Second Series, 1866.
Some of the strongest verse, both gay and grave, called forth by the Civil War.

STODDARD, R. H. (23: 14029). ABRAHAM LINCOLN. An Horatian Ode, 1865.
A noble and dignified elegy.

WHITMAN, WALT. (26: 15885). DRUM TAPS. 1865. SEQUEL TO DRUM TAPS. 1865–1866.
Whitman's great poems on the war; the most notable are those on the death of Lincoln.

WHITTIER, J. G. (26: 15911). SNOW-BOUND. 1866.
The best picture in verse of New England rural life.

LONGFELLOW, H. W. (15: 9143). THE DIVINA COMMEDIA OF DANTE. 1867.
A fine and faithful translation.

EMERSON, R. W. (9: 5421). MAY-DAY AND OTHER PIECES. 1867.
The best of Emerson's later verse.

WHITTIER, J. G. (26: 15911). THE TENT ON THE BEACH, AND OTHER POEMS. 1867.
A group of pleasant stories.

BRYANT, W. C. (5: 2623). THE ILIAD OF HOMER. 1870. THE ODYSSEY OF HOMER. 1871–1872.
Among modern translations of Homer one of the most stately and lucid.

TAYLOR, BAYARD. (24: 14518). FAUST. 1870–1871.
One of the most vigorous and poetical translations in English.

WHITMAN, WALT. (26: 15885). PASSAGE TO INDIA. 1870. AS A STRONG BIRD ON PINIONS FREE. 1872.
Splendid rhapsodies, among the most thoughtful Whitman wrote.

MILLER, CINCINNATUS HINER (pseud. "Joaquin Miller"). (17: 10027). SONGS OF THE SIERRAS. 1871.
Robust and tempestuous poems of the Far West.

TIMROD, HENRY. (24: 14961). POEMS. 1871.
Among the most finished and sincere work produced by a Confederate poet.

LANIER, SIDNEY. (15: 8891). POEMS. 1876.
Impassioned, musical, distinctive.

RILEY, J. W. (20: 12265). THE OLD SWIMMIN'-HOLE. 1883.
Interesting and widely-read dialect poems upon country life in the Middle West.

STEDMAN, E. C. (23: 13857). POEMS. 1884.
The chief work of a cultivated and able poet.

BUNNER, H. C. (5: 2731). AIRS FROM ARCADY, AND ELSEWHERE. 1884.
Bunner was a highly gifted writer of light verse.

ALDRICH, T. B. (1: 313). POEMS. 1885.
The characteristic work of an exceedingly accomplished artist in verse.

SILL, E. R. (22: 13439). POEMS. 1887.
Few American poets have been at once so thoughtful and so gay.

DICKINSON, EMILY. POEMS. 1890–1891.
The most pungent and striking lyrics in American poetry.

FIELD, EUGENE. (9: 5687). ECHOES FROM THE SABINE FARM. 1893.
Among the freshest and easiest of modern versions of Horace.

HOVEY, RICHARD. SONGS FROM VAGABONDIA. 1894. MORE SONGS FROM VAGABONDIA. 1896.
Written in collaboration with Bliss Carman. Ringing lyrics in celebration of a free life.

MOODY, W. V. (17: 10269 b). GLOUCESTER MOORS. 1900.
Among these carefully wrought poems, 'An Ode in Time of Hesitation' stands out as one of the noblest American comments upon political affairs.

ROBINSON, E. A. (20: 12319 a). THE TOWN DOWN THE RIVER. 1910.
Compact, witty, and elevated verse by a poet of remarkable gifts.

DARGAN, O. T. LORDS AND LOVERS AND OTHER DRAMAS. 1912.
Reserved and thoughtful work of high excellence.

LINDSAY, VACHEL. THE CONGO AND OTHER POEMS. 1914.
Powerful, original, irregular.

MASTERS, E. L. THE SPOON RIVER ANTHOLOGY. 1915.
The most widely discussed American verse of the twentieth century, original and truthful.

FROST, ROBERT. NORTH OF BOSTON. 1915.
Poems in which rural New England has found a new voice.

LOWELL, AMY. MEN, WOMEN, AND GHOSTS. 1916.
The American leader of the poetical school called the Imagists, and a poet of vividness and distinction.

Besides these more important American poets, there are many others who will repay reading and who may be found in the Library in their proper alphabetical positions: Joel Barlow, H. H. Brownell, Bliss Carman, Madison Cawein, R. H. Dana, R. W. Gilder, Bret Harte, John Hay, P. H. Hayne, J. G. Holland, J. W. Howe, W. D. Howells, H. H. Jackson, Percy Mackaye, S. W. Mitchell, T. W. Parsons, T. B. Read, H. P. Spofford, E. B. Stoddard, W. W. Story, Celia Thaxter, E. M. Thomas, Henry Van Dyke, Jones Very, N. P. Willis, William Winter, and G. E. Woodberry.

An essential book for the student of American poetry is E. C. Stedman's 'American Anthology,' which should be supplemented, for more recent poets, by J. B. Rittenhouse's 'Little Book of Modern Verse,' Harriet Monroe's 'The New Poetry' and W. S. Braithwaite's 'Anthology of Magazine Verse (annual), the various volumes of which give a valuable survey of contemporary productions.

In the Library the student should consult John Erskine's 'Poetry in the Twentieth Century' (19: 11700 a) and Dorothy Brewster's 'Twentieth Century Poetry' (30: 559).

II. DRAMA

GODFREY, THOMAS. THE PRINCE OF PARTHIA. (Written probably in 1759; played 1765).
The first American tragedy to be acted in America by professional actors.

TYLER, ROYALL. THE CONTRAST. Played 1787.
The first American comedy, and the first appearance of the "stage Yankee."

DUNLAP, WILLIAM. THE FATHER. Played 1789. ANDRÉ. Played 1798; new version played 1803 as THE GLORY OF COLUMBIA.
Dunlap is the most important figure in the beginnings of the American stage.

BARKER, J. N. THE INDIAN PRINCESS. 1808. SUPERSTITION. 1824.
Two of the earliest plays on colonial history.

PAYNE, J. H. BRUTUS. 1818. CHARLES THE SECOND. 1824. (Written in collaboration with Washington Irving).
Payne was the author of 'Home Sweet Home' and once famous both as actor and playwright.

BIRD, R. M. THE GLADIATOR. 1831. ORALLOOSA. 1832. THE BROKER OF BOGOTA. 1834.
The best plays of a playwright who had a great success in romantic tragedies written for Edwin Forrest.

WILLIS, N. P. (26: 16001). TORTESA THE USURER. 1839.
A successful romantic comedy in verse by a facile poet.

MOWATT, A. C. FASHION. 1845.
An interesting satire on New York society.

BOKER, G. H. CALAYNOS. Printed 1848; played in England 1849, in Philadelphia, 1851. FRANCESCA DA RIMINI. 1855.
Boker had real merit as a poet. His 'Francesca da Rimini' has probably greater merit as an acting play than any other written in the United States before the Civil War.

JEFFERSON, JOSEPH. RIP VAN WINKLE. Printed 1895, after many years of experiment and change.
One of the best American comedies as played by one of the best American actors.

AIKEN, G. L. UNCLE TOM'S CABIN. 1852.
Another famous stage version of a famous American story.

HOWARD, BRONSON. SARATOGA. 1870. SHENANDOAH. 1889. An earlier version acted 1888.
Two plays by an author who made realism a habit of the stage in America.

MACKAYE, STEELE. HAZEL KIRKE. 1880. Formerly acted as AN IRON WILL. 1879. PAUL KAUVAR. 1887.
Early instances of American stage realism.

GILLETTE, WILLIAM. HELD BY THE ENEMY. 1886. SECRET SERVICE. 1895.
Melodramatic but exciting Civil War plays.

FITCH, CLYDE. BEAU BRUMMELL. 1890. NATHAN HALE. 1898. THE MOTH AND THE FLAME. 1898. BARBARA FRIETCHIE. 1899. THE CLIMBERS. 1901. CAPTAIN JINKS OF THE HORSE MARINES. 1901. THE GIRL WITH THE GREEN EYES. 1902. HER GREAT MATCH. 1905. THE TRUTH. 1906. THE CITY. 1909.
Fitch is never profound nor very subtle, but he had great technical adroitness and was probably the most successful of all American playwrights.

THOMAS, AUGUSTUS. IN MIZZOURA. 1893. ARIZONA. 1899. THE WITCHING HOUR. 1907.
Plays nearly as adroit as Clyde Fitch's and of more literary distinction.

BELASCO, DAVID. MADAME BUTTERFLY. Played 1900. (Written in collaboration with John Luther Long). THE RETURN OF PETER GRIMM. 1911.
Representative work by the most finished and careful producer in American dramatic history.

MITCHELL, LANGDON. THE NEW YORK IDEA. 1906.
American social comedy at its best.

MOODY, W. V. (17: 10269 b). THE GREAT DIVIDE. 1909. THE FAITH HEALER. 1909.
Among the few later American plays written with poetic depth and insight.

MACKAYE, PERCY. (16: 9494 a). SAPPHO AND PHAON. 1907. THE SCARECROW. 1908. MATER. 1908.
Work always above the average in interest and execution.

SHELDON, EDWARD. THE NIGGER. 1909. THE BOSS. 1911. ROMANCE. 1913.
Skilful and effective plays.

CROTHERS, RACHEL. A MAN'S WORLD. 1910. THE HERFORDS. 1912. (Originally played as HE AND SHE, 1911).
Sound and clear-cut serious comedies.

Though many American plays remain unprinted, the student will find the following collections convenient: A. H. Quinn, 'Representative American Plays,' 1917; M. J. Moses, 'Representative Plays by American Dramatists.'

III. FICTION

BROWN, C. B. (4: 2425). WIELAND. 1798. ORMOND. 1799. ARTHUR MERVYN. 1799–1800. EDGAR HUNTLY. 1799.
Powerful romances of mystery and horror, with the scenes laid, for the most part, in Pennsylvania.

COOPER, J. F. (7: 3985). THE LEATHER-STOCKING TALES: THE DEERSLAYER. 1841. THE LAST OF THE MOHICANS. 1826. THE PATHFINDER. 1840. THE PIONEERS. 1823. THE PRAIRIE. 1827.
Five volumes which make up the great classic of the early American frontier. They deal, in the order here given, with the life and deeds of Natty Bumppo, the most famous character in American fiction.
THE SPY. 1821.
One of the most exciting novels ever written about the Revolution.
THE PILOT. 1842. THE RED ROVER. 1828. THE WING-AND-WING. 1842.
Cooper's three most important sea tales.
SATANSTOE. 1846.
A somewhat neglected masterpiece with its scene in colonial New York.

SIMMS, W. G. (22: 13445). THE YEMASSEE. 1835.
A striking romance based on the Yemassee War in South Carolina, 1715.
THE PARTISANS. 1835. MELICHAMPE. 1836. KATHERINE WALTON. 1851. THE SWORD AND DISTAFF, also known as WOODCRAFT. 1853.
Four novels celebrating partisan warfare in the Carolinas at the time of the Revolution.

MELVILLE, HERMAN. (16: 9867). TYPEE. 1846. OMOO. 1847.
Two books telling a connected story of adventure in the South Sea.
MOBY DICK. 1851.
The chief novel about whaling, and one of the chief sea stories of the world.

HAWTHORNE, NATHANIEL. (12: 7053). THE SCARLET LETTER. 1850.
Often called the greatest American novel, and certainly one of the most profound and beautiful romances in existence.
THE HOUSE OF THE SEVEN GABLES. 1851. THE BLITHEDALE ROMANCE. 1852. THE MARBLE FAUN. 1860.
Novels little inferior, for subtlety and insight and grace, to 'The Scarlet Letter.' 'The Blithedale Romance' is commonly held the least important of the four.

STOWE, H. B. (23: 14067). UNCLE TOM'S CABIN. 1852.
One of the most influential novels ever written and still effective, even now that slavery has been abolished, by reason of its vigor and intensity.
OLDTOWN FOLKS. 1869.
Among the first and best of realistic narratives of New England village life.

ALCOTT, L. M. (1: 283). LITTLE WOMEN. 1868–1869.
Perhaps the best of American books for girls.

ALDRICH, T. B. (1: 303). STORY OF A BAD BOY. 1869.
A classic story of boyhood.

EGGLESTON, EDWARD. (9: 5215). THE HOOSIER SCHOOLMASTER. 1871.
A notable study of social conditions on the Indiana frontier.

HOWELLS, W. D. (13: 7653). A CHANCE ACQUAINTANCE. 1873. A MODERN INSTANCE. 1881. THE RISE OF SILAS LAPHAM. 1885. A HAZARD OF NEW FORTUNES. 1889.
Truthful, delicate, and finely constructed stories by a consummate artist who produced a body of work which stands alone for its representation of American scenes, characters, and ideals in the second half of the nineteenth century.

JAMES, HENRY. (13: 8071). RODERICK HUDSON. 1875. THE AMERICAN. 1877. DAISY MILLER. 1878. THE PORTRAIT OF A LADY. 1881. THE WINGS OF A DOVE. 1902.
Perhaps the best work by one of the most scrupulous craftsmen among modern writers of fiction, particularly notable for his studies of international society.

CLEMENS, S. L. (6: 3787). TOM SAWYER. 1876. THE PRINCE AND THE PAUPER. 1882. HUCKLEBERRY FINN. 1884. PUDD'NHEAD WILSON. 1894. PERSONAL RECOLLECTIONS OF JOAN OF ARC. 1896. THE MYSTERIOUS STRANGER. 1916.
Although it is difficult to classify the writings of an author so unconventional, these may reasonably be called novels, and contain, with few exceptions, the memorable work of the most widely read American of his generation.

CRAWFORD, F. M. (7: 4151). SARACINESCA. 1887. SANT' ILARIO. 1889. DON ORSINO. 1892. CORLEONE. 1898.
Four novels by a versatile and accomplished novelist, which are commonly thought his best work. They deal with modern life in Rome.

MITCHELL, S. W. (17: 10123). HUGH WYNNE, FREE QUAKER. 1897. THE AUTOBIOGRAPHY OF A QUACK. 1900. WESTWAYS. 1913.
The first of these is nearly the best of the historical novels produced in such profusion at the end of the nineteenth century.

HARDY, A. S. (12: 6925). PASSE ROSE. 1889.
A peculiarly graceful romance.

ALLEN, J. L. (1: 409). A KENTUCKY CARDINAL. 1894. THE CHOIR INVISIBLE. 1897.
Delicate stories of life in an idealized Kentucky.

HERRICK, ROBERT. (12: 7307). THE REAL WORLD. 1901. THE MEMOIRS OF AN AMERICAN CITIZEN. 1905.
Well-considered analyses of modern American life by a thoughtful author.

NORRIS, FRANK. (18: 10684 a). THE OCTOPUS. 1901. THE PIT. 1902.
Two powerful novels which, with another never written, would have made up an epic trilogy on the production, distribution, and consumption of American wheat.

WISTER, OWEN. (26: 16101). THE VIRGINIAN. 1902.
A striking novel of cowboy life in the Far West.

LONDON, JACK. (15: 9142 a). THE CALL OF THE WILD. 1903. THE SEA WOLF. 1905.
London was one of the foremost among the numerous authors who, in the early years of the twentieth century, aimed to handle the primitive emotions in fiction.

WHARTON, EDITH. (26: 15818 a). THE HOUSE OF MIRTH. 1905. ETHAN FROME. 1912. THE CUSTOM OF THE COUNTRY. 1913.
Among living American novelists in 1917 one of the most distinguished.

DREISER, THEODORE. THE FINANCIER. 1912. THE TITAN. 1914.
The first two novels of a powerful unwholesome trilogy dealing with an American business man.

Many later novelists have done notable work, among whom may be mentioned: Gertrude Atherton, Robert W. Chambers, Winston Churchill (6: 3664 a), Stephen Crane, Richard Harding Davis, Paul Leicester Lord, John Fox, Jr., Harold Frederic, Anna Katherine Green, William N. Harben, Julian Hawthorne (12: 7041), Mary Johnston, Richard Malcolm Johnston (14: 8317), Meredith Nicholson, David Graham Phillips, Booth Tarkington (24: 14468 a), Mary S. Watts, Edgar Noyes Westcott, William Allen White, Brand Whitlock, Owen Wister (26: 16101), Constance Fenimore Woolson (26: 16165), as well as others whose chief success has been with short stories.

The student is also referred to H. W. Boynton's 'Fiction in the Twentieth Century' (9: 5686 a) and Dorothy Brewster's 'Twentieth Century Fiction' (30: 521).

IV. SHORT STORIES

A. READING LIST OF STORIES IN THE LIBRARY

AUTHORS	TITLES	REFERENCES
Aldrich, T. B.	(Pére Antoine's Date-Palm)	1: 326–330
	(Miss Mehetabel's Son)	1: 331–349
Allen, J. L.	(King Solomon of Kentucky)	1: 409–419
Bunner, H. C.	(The Love Letters of Smith)	5: 2731–2745
Cable, G. W.	(Posson Jone)	5: 3017–3019

A. READING LIST OF STORIES IN THE LIBRARY—*Continued*

AUTHORS	TITLES	REFERENCES
Cooke, R. T.	(Some Account of Thomas Tucker)	7: 3973–3974
Dana, R. H.	(Paul Felton)	7: 4285–4291
French Alice (Octave Thanet)	(The Missionary Sheriff)	24: 14733–14735
Hale, E. E.	(The Man Without a Country)	11: 6821–6823
Harris, J. C.	(Why Brother Wolf Didn't Eat the Little Rabbits)	12: 6961–6967
	(Brother Mud-Turtle's Trickery)	12: 6967–6971
	(Uncle Remus at the Telephone)	12: 6971–6974
Harte, Bret	(An Heiress of Red Dog)	12: 6985–7000
Hawthorne, Julian	(Archibald Malmaison)	12: 7041–7042
Hawthorne, Nathaniel	(The Old Manse)	12: 7053–7092
Irving, Washington	(The Legend of Sleepy Hollow)	13: 7991 b–8041
James, Henry	(The Madonna of the Future)	13: 8071–8109 a
Janvier, T. A.	(The Episode of the Marques de Valdeflores)	13: 8117–8143
Jewett, S. O.	(Miss Tempy's Watchers)	14: 8269–8281
Johnston, R. M.	(The Early Majority of Mr. Thomas Watts)	14: 8317–8318
Murfree, M. N. (C. E. Craddock)	(The Dancin' Party at Harrison's Cove)	17: 10453–10455
O'Brien, F.-J.	(The Diamond Lens)	18: 10733–10742
Page, T. N.	(The Burial of the Guns)	18: 10975–10984
Poe, E. A.	(A Descent into the Maelstrom)	19: 11651–11670
	(The Fall of the House of Usher)	19: 11670–11687
Porter, W. S. (O. Henry)	(The Cop and the Anthem)	19: 11756 a–11756 g
Slosson, A. T.	(Butterneggs)	22: 13487–13490
Spofford, H. P.	(The Godmothers)	23: 13805–13821
Stuart, R. McE.	(The Widder Johnsing)	23: 14119–14120
Tarkington, Booth	(A Boy and His Dog)	24: 14468 a–14468 g
Ward, E. S. P.	(In the Gray Goth)	25: 15623–15625
Wharton, Thomas	(Bobbo)	26: 15819–15821
Wilkins, M. E. (Freeman)	(The Revolt of «Mother»)	26: 15983–15985
Wister, Owen	(Specimen Jones)	26: 16101–16102
Woolson, C. F.	(Rodman, the Keeper)	26: 16165–16166

B. Chronological List

IRVING, WASHINGTON. (13: 7991 b). The Sketch Book of Geoffrey Crayon. 1819. Bracebridge Hall. 1822. Tales of a Traveller. 1824. Legends of the Alhambra. 1832.
During the first third of the nineteenth century Irving was easily the most important writer of short stories in English.

HAWTHORNE, NATHANIEL. (12: 7053). Twice Told Tales. 1837–1842.
The first collection of tales by an author who had, if less humor than Irving, equal art and charm and greater depth and passion.

POE, E. A. (19: 11651). Tales of the Grotesque and Arabesque. 1840. Tales. 1845.
Two collections of stories, already given to the world in magazines, which mark the beginning of a new art of short story writing, and which have not been surpassed for intensity of effect by any which have been produced upon Poe's models.

HAWTHORNE, NATHANIEL. (12: 7053). Mosses from an Old Manse. 1846. The Snow Image and Other Twice Told Tales. 1851.
Hawthorne's later stories show a further enrichment of meaning and style.

CLEMENS, S. L. (pseud. Mark Twain). The Celebrated Jumping Frog of Calaveras County and Other Sketches. 1867.
The first appearance in book form of Mark Twain's work.

HALE, E. E. (11: 6821). The Man Without a Country and Other Tales. 1868.
One of the first volumes of American short stories to make use of scrupulous realism.

HARTE, BRET. (12: 6985). The Luck of Roaring Camp and Other Sketches. 1870.
The first volume by the man who remains most important of all who have written of California and the Far West.

JOHNSTON, R. M. (14: 8317). Dukesborough Tales. 1871.
Racy tales of Georgia life and manners.

ALDRICH, T. B. (1: 313). Marjory Daw and Other People. 1873.
Ingenious and surprising stories told with careful art.

HARTE, BRET. (12: 6985). Tales of the Argonauts. 1875.
Typical of the many later volumes in which Harte continued to exploit California.

JAMES, HENRY. (13: 8071). A Passionate Pilgrim and Other Tales. 1875.
A volume worthy to stand with the best of Hawthorne's for art, and generally above his work for realism.

CABLE, G. W. (5: 3017). Old Creole Days. 1879.
Truthful and pleasant tales of Louisiana.

HARRIS, J. C. (12: 6961). Nights with Uncle Remus. 1883.
Harris is without a peer among those who have written negro stories.

STOCKTON, F. R. (23: 13991). The Lady or the Tiger? and Other Stories. 1884.
Typical examples of Stockton's whimsical and fantastic manner.

MURFREE, M. N. (pseud. "Charles Egbert Craddock"). In the Tennessee Mountains. 1884.
Sympathetic records of "our Southern Highlanders."

O'BRIEN, F.-J. (18: 10733). Poems and Stories. 1881.
Some very clever tales which had appeared in magazines more than twenty years before.

PAGE, T. N. (18: 10975). In Old Virginia. 1887.
Affectionate reconstructions of conditions in Virginia before and during the Civil War.

WILKINS, M. E. (FREEMAN). A Humble Romance and Other Stories. 1887. A New England Nun and Other Stories. 1891.
Excellent studies of the tragi-comedy of rural New England.

BUNNER, H. C. (5: 2731). Short Sixes. 1891.
Among the most ingenious of American stories.

ALLEN, J. L. (1: 409). Flute and Violin. 1891.
Elaborated pictures of an idealized Kentucky.

HARRIS, J. C. (12: 6961). Uncle Remus and His Friends. 1892.

ALDRICH, T. B. (1: 313). Two Bites at a Cherry, and Other Tales. 1893.

PAGE, T. N. (18: 10975). The Burial of the Guns, and Other Stories. 1894.

JAMES, HENRY. (13: 8071). Terminations. 1895.

JEWETT, S. O. (14: 8269). The Country of the Pointed Firs. 1896.
Delicate and veracious narratives of life in Maine.

DELAND, MARGARET. Old Chester Tales. 1898.
Pleasant records of an idyllic Pennsylvania community.

PORTER, W. S. (pseud. "O. Henry"). (19: 11756 a). The Four Million. 1906. Heart of the West. 1907.
The most influential recent American writer of short stories.

Besides those mentioned in the foregoing lists, many later short-story writers have done effective work. Among these may be mentioned Alice Brown, Irvin S. Cobb, Edna Ferber, Alice French (pseud. "Octave Thanet") (24: 14733), Katherine Fullerton Gerould, Julian Hawthorne (12: 7041), William Dean Howells (13: 7653), Thomas Allibone Janvier (13: 8117), Gouverneur Morris, Frederick Jessup Stimson, Ruth McEnery Stuart (23: 11419), and Edith Wharton (26: 15818 a).

V. HUMOR

LOWELL, J. R. (15: 9292). The Biglow Papers. 1846–1866.
Much the best of all American satiric and humorous verse, and some of the best dialect poetry in existence. The work of a great scholar, the poems still pretend to be the comments of a Yankee farmer upon the Mexican War and the Civil War. In his prose essays and in his non-dialect verse Lowell, though full of spirit, is somewhat less original.

BROWNE, C. F. (pseud. "Artemus Ward"). (4: 2461). Artemus Ward, His Book. 1862. Artemus Ward, His Travels. 1865. Artemus Ward in London. 1867. Artemus Ward's Panorama. 1869. Artemus Ward: His Works Complete. 1875.
The most effective and most popular American humorist before Mark Twain, and one of the first to make extended use of the humorous lecture. He has proved more permanent than the other humorists who flourished at the time of the Civil War: G. H. Derby (pseud. "John Phœnix"), C. H. Smith (pseud. "Bill Arp"), R. H. Newell (pseud. "Orpheus C. Kerr"), D. R. Locke (pseud. "Petroleum V. Nasby"),

SHAW, H. W. (pseud. "Josh Billings"). JOSH BILLINGS, HIS SAYINGS. 1865. JOSH BILLINGS ON ICE. 1868. JOSH BILLINGS' FARMERS' ALMINAX. 1870–1879 inclusive. COMPLETE COMICAL WRITINGS. 1877.
The best of American homely aphorists, and one of the first to make misspelling a specialty.

CLEMENS, S. L. (pseud. "Mark Twain"). (6: 3787). INNOCENTS ABROAD. 1869. ROUGHING IT. 1872. A TRAMP ABROAD. 1880.
These are the works by which Mark Twain is most clearly connected with the tradition of American humorists—books, that is, in which he appears to be a hilarious newspaper correspondent. Both in these and the more regular novels and stories which he later preferred to write (see also under Novels and Short Stories) he brings American popular humor to its highest point, and is daring, robust, tender, ironical, shrewd, laughable, serious.

LELAND, C. G. HANS BREITMANN'S BALLADS. 1871.
Verses noted for their comical use of German-American English.

HAY, JOHN. (12: 7097). PIKE COUNTY BALLADS. 1871.
Dialect verse of remarkable comic vigor and originality.

HARTE, BRET. (12: 6985). POEMS. 1871. EAST AND WEST POEMS. 1871. POETICAL WORKS. 1872.
Writings which, with Hay's 'Pike County Ballads,' gave the so-called Pike County dialect its place in literature.

HARRIS, J. C. (12: 6961). UNCLE REMUS, HIS SONGS AND HIS SAYINGS. 1880. UNCLE REMUS AND HIS FRIENDS. 1883. NIGHTS WITH UNCLE REMUS. 1892.
The classics of negro humor and dialect.

FIELD, EUGENE. (9: 5687). THE TRIBUNE PRIMER. 1882. CULTURE'S GARLAND. 1887. A LITTLE BOOK OF WESTERN VERSE. 1889. ECHOES FROM THE SABINE FARM. 1891. THE LOVE AFFAIRS OF A BIBLIOMANIAC. 1896.
A most amusing newspaper paragrapher, a writer of peculiar charm in both prose and verse, Field was probably a more cultivated man than any other professional American humorist. His verses about children have been equalled by no other of his countrymen. He deserves much credit for the large popularity of the humorous section known as the "column" in most contemporary American newspapers.

RILEY, J. W. (20: 12265). RHYMES OF CHILDHOOD. 1890. HOME FOLKS. 1900.
One of the few American humorists who are better known for verse than for prose, Riley stands alone among later poets in the completeness with which he has expressed the moods and thought of the average provincial American. He is practically the creator of the Hoosier dialect, as he is the chief writer who has used it.

DUNNE, F. P. (8: 5068 a). MR. DOOLEY IN PEACE AND IN WAR. 1898. MR. DOOLEY'S PHILOSOPHY. 1901. OBSERVATIONS BY MR. DOOLEY. 1902.
Penetrating comments upon recent social and political affairs. It will be observed that Mr. Dooley, the most popular humorous figure in recent American literature, is not a farmer as was Josh Billings in the days when the nation was still largely agricultural, but a saloonkeeper in Chicago, now that the city bulks so large in the American imagination.

ADE, GEORGE. FABLES IN SLANG. 1900. MORE FABLES. 1900. ADE'S FABLES. 1914.
Unfailingly shrewd stories in slang unmatched in American literature for originality and variety.

VI. ESSAYS

FRANKLIN, BENJAMIN. (10: 5925). A WITCH TRIAL AT MOUNT HOLLY. 1730. LETTER FROM ANTHONY AFTERWIT. 1732. A LETTER FROM ALICE ADDERTONGUE. 1732. A MEDITATION ON A QUART MUGG. 1733. THE WAY TO WEALTH. 1758. RULES BY WHICH A GREAT EMPIRE MAY BE REDUCED TO A SMALL ONE. 1773. AN EDICT BY THE KING OF PRUSSIA. 1773. THE EPHEMERA. 1778. THE WHISTLE. 1779. THE MORALS OF CHESS. 1779. DIALOGUE BETWEEN FRANKLIN AND THE GOUT. 1780. THE ART OF PROCURING PLEASANT DREAMS. 1786. ON THE SLAVE TRADE. 1790.
The most witty and graceful of the trifles by which Franklin made it clear that, had he been primarily a man of letters, none of his contemporaries could have surpassed him.

WOOLMAN, JOHN. (26: 16164). SERIOUS CONSIDERATIONS ON VARIOUS SUBJECTS OF IMPORTANCE. 1773.
Better known for his 'Journal,' Woolman may also be studied in his minor writings as the gentle but persuasive advocate of many good causes.

CRÈVECŒUR, H. ST. J. DE. LETTERS OF AN AMERICAN FARMER. 1782.
Idyllic presentations of American rural life in the later eighteenth century.

IRVING, WASHINGTON. (13: 7991 b). SALMAGUNDI (with J. K. Paulding). 1807. THE SKETCH BOOK. 1819. BRACEBRIDGE HALL. 1822. LEGENDS OF THE ALHAMBRA. 1832. CRAYON MISCELLANIES. 1835. WOLFERT'S ROOST. 1855. SPANISH PAPERS. 1866.
Irving was also a writer of history, biography, fiction, and travels, but his method in all forms was essentially that of the essayist who has power to enrich and heighten whatever he touches.

PAULDING, J. K. (19: 11195). SALMAGUNDI (with Irving). 1807. A second series alone, 1819. THE DIVERTING HISTORY OF JOHN BULL AND BROTHER JONATHAN. 1812. JOHN BULL IN AMERICA. 1825. THE BOOK OF SAINT NICHOLAS. 1837.
Paulding is a lesser Irving and has not survived as has his master, but he still repays reading for his high spirits and gift at description.

DANA, R. H. (7: 4285). THE IDLE MAN. 1821–1822.
Strong and honest work by a virtuous man.

WILLIS, N. P. (26: 16001). PENCILLINGS BY THE WAY. 1835. LETTERS FROM UNDER A BRIDGE. 1840.
Willis was one of the most vivacious of early American essayists.

HAWTHORNE, NATHANIEL. (12: 7053). TWICE TOLD TALES. 1837, 1842. MOSSES FROM AN OLD MANSE. 1846. OUR OLD HOME. 1863.
As with Irving, some of Hawthorne's tales are really essays, and though not so profound as his stories are often rich and noble and always in a superb style.

EMERSON, R. W. (9: 5421). Essays. First Series, 1841. Second Series, 1844. Nature, Addresses and Lectures. 1849. Representative Men. 1850. English Traits. 1856. The Conduct of Life. 1860. Society and Solitude. 1870. Letters and Social Aims. 1876. Lectures and Biographical Sketches. 1884. Miscellanies. 1884. Natural History of Intellect and Other Papers. 1893.
Lacking a systematic mind, Emerson chose to cast his philosophy in the form of brief essays which reach perhaps the very highest mark in American literature. The first and second series of essays contain all his most characteristic doctrines, which are applied in such books as 'Representative Men' and 'English Traits,' but not greatly modified. The essays which are indispensable to a clear understanding of him are: 'Self-Reliance,' 'Compensation,' 'The Over-Soul.'

OSSOLI, M. F. A Summer on the Lakes. 1843. Woman in the Nineteenth Century. 1844. Papers on Literature and Art. 1846.
The first woman to win great distinction in American literature, Margaret Fuller was learned, original, and acute.

POE, E. A. (19: 11651). The Philosophy of Composition. 1846. The Rationale of Verse. 1848. The Poetic Principle. 1850.
Three essays, written at the end of Poe's career, in which he indicated the principles by which he had become superior in precision and disinterestedness to any literary critic of his time in the United States. The collected volumes of his criticism are also full of interest.

WHIPPLE, E. P. (26: 15839). Essays and Reviews. 1848. Literature and Life. 1849. Character and Characteristic Men. 1866. The Literature of the Age of Elizabeth. 1869. American Literature, and Other Papers. 1887.
Once held the chief literary critic in America, and still esteemed for sound and discriminating work.

THOREAU, H. D. (24: 14871). A Week on the Concord and Merrimac Rivers. 1849. Walden. 1854. Excursions. 1863.
In these volumes, all based upon his Journal, Thoreau established the tradition of "nature books" in which he has not yet been equalled for pungency and depth.

MITCHELL, D. G. (17: 10110) (pseud. "Ik Marvel"). Reveries of a Bachelor. 1850. Dream Life. 1851. My Farm of Edgewood. 1863. Wet Days at Edgewood. 1864. English Lands, Letters, and Kings. 1889–1897. American Lands and Letters. 1897–1899.
The mild and tender sentiment of the first two gave them a wide popularity; the later books, more full of reality and learning, now seem less antiquated.

CURTIS, G. W. (7: 4221). Lotus-Eating. 1852. The Potiphar Papers. 1853. Prue and I. 1856. From the Easy Chair. 1891, 1893, 1894.
After matching Mitchell for sentiment, Curtis, who had naturally more wit, produced a large body of varied and delightful work for the 'Editor's Easy Chair' in 'Harper's Magazine.'

HOLMES, O. W. (12: 7457). The Autocrat of the Breakfast Table. 1858. The Professor at the Breakfast Table. 1860. The Poet at the Breakfast Table. 1872. Over the Tea-Cups. 1891.
For urbanity, variety, fancy, gayety, and wit, Holmes stands alone among American essayists.

LOWELL, J. R. (15: 9292). Fireside Travels. 1864. Among My Books. 1870. 1876. My Study Windows. 1871. Democracy and Other Addresses. 1880. Political Essays. 1888. Latest Literary Essays and Addresses. 1891.
No other American essayist has been equal to Lowell in his combination of learning, wit, and spirit. Particularly readable essays are: My Garden Acquaintance; On a Certain Condescension in Foreigners; Abraham Lincoln; Emerson, the Lecturer; Chaucer; Cambridge Thirty Years Ago; Democracy.

ALCOTT, A. B. Tablets. 1868. Concord Days. 1872. Table Talk. 1877.
Though written late, these books only recapitulated ideas which had made Alcott, forty years before, one of the most original and influential of the Transcendentalists.

HIGGINSON, T. W. (12: 7351). Army Life in a Black Regiment. 1869. Contemporaries. 1899. Old Cambridge. 1899.
Pleasing reminiscences of the great days of New England written during its decline.

TAYLOR, BAYARD. (24: 14518). Studies in German Literature. 1879. Critical Essays and Literary Notes. 1880.
Practically the most versatile and prolific American author of his day, Taylor now seems to have been best in his travel essays, which are spirited and picturesque.

WHITMAN, WALT. (26: 15885). Democratic Vistas. 1870. Specimen Days and Collect. 1882.
The most notable prose written by a poet of great and growing influence. His essays—unconventional, and often shapeless—explain the methods and intentions of his verse as nothing else can.

WARNER, C. D. (26: 15664 a). My Summer in a Garden. 1870. Backlog Studies. 1872.
One of the most voluminous of the essayists who began their work at the close of the Civil War; always easy and natural.

BURROUGHS, JOHN. (5: 2867). Wake Robin. 1871. Winter Sunshine. 1875. Locusts and Wild Honey. 1879. Fresh Fields. 1884. Whitman, A Study. 1896. Time and Change. 1912.
Representative and perhaps best books of the chief among the many writers on external nature who have followed Thoreau.

STEDMAN, E. C. (23: 13857). Victorian Poets. 1875. Poets of America. 1885. The Nature and Elements of Poetry. 1892.
A writer on poetry of classic fame and merit.

JAMES, HENRY. (13: 8071). French Poets and Novelists. 1878. Partial Portraits, 1888. Notes on Novelists. 1914.
Of high rank as a writer of travel sketches, Henry James takes still higher rank for his literary criticism, which is subtle and penetrating.

MATTHEWS, BRANDER. (16: 9802 a). French Dramatists of the Nineteenth Century. 1881. Americanisms and Britticisms. 1892. Studies of the Stage. 1894. The Development of the Drama. 1903. A Study of the Drama. 1910. Molière. 1910. Shakespeare as a Playwright. 1913.
An essayist of great range of topic, but particularly notable for his contributions to the literature of the theatre.

HOWELLS, W. D. (13: 7053). MODERN ITALIAN POETS. 1887. CRITICISM AND FICTION. 1891. MY LITERARY PASSIONS. 1891. LITERARY FRIENDS AND ACQUAINTANCES. 1900. HEROINES OF FICTION. 1901. LITERATURE AND LIFE. 1902. MY MARK TWAIN. 1910.
The successor of George William Curtis in 'The Editor's Easy Chair' of Harper's Magazine, and for half a century an essayist unsurpassed in America for finish, grace, and variety.

GILDERSLEEVE, B. L. ESSAYS AND STUDIES. 1890.
Sound and winning essays by a superb classical scholar.

WOODBERRY, G. E. (26: 16145). STUDIES IN LETTERS AND LIFE. 1891. HEART OF MAN. 1899. THE TORCH. 1905. THE APPRECIATION OF LITERATURE. 1907.
Essays notable for their poetical quality.

REPPLIER, AGNES. ESSAYS IN MINIATURE. 1892. ESSAYS IN IDLENESS. 1893. COMPROMISES. 1904. IN OUR CONVENT DAYS. 1905. A HAPPY HALF CENTURY. 1908. AMERICANS AND OTHERS. 1912.
Sprightly and sensible essays on many matters.

BROWNELL, W. C. FRENCH TRAITS. 1889. FRENCH ART. 1892. VICTORIAN PROSE MASTERS. 1901. AMERICAN PROSE MASTERS. 1909.
On the whole the most deliberate, solidly based, scrupulous, penetrating, and rigorous criticism yet produced in America.

MUIR, JOHN. (17: 10405). THE MOUNTAINS OF CALIFORNIA. 1894. THE STORY OF MY BOYHOOD AND YOUTH. 1913. LETTERS TO A FRIEND. 1915.
A contemporary of Burroughs and most nearly his peer among nature writers.

ROOSEVELT, THEODORE. (20: 12384). AMERICAN IDEALS. 1897. THE STRENUOUS LIFE. 1900. HISTORY AND LITERATURE. 1913.
Interesting essays by a most interesting American.

SANTAYANA, GEORGE. INTERPRETATIONS OF POETRY AND RELIGION. 1900. WINDS OF DOCTRINE. 1913.
The briefer essays of a brilliant thinker.

MORE, P. E. SHELBURNE ESSAYS. 1900– Ninth series, 1915.
Austere and thoughtful essays by the American who has come nearest to making literary criticism his entire profession.

The younger essayists are numerous and many of them good. Students may consult Adaline May Conway's 'Essay in American Literature,' 1914.

READING RECOMMENDED

The student's attention is called to Dorothy Brewster's 'Twentieth-Century Essays' (30: 549) and to the following critical essays which American writers have contributed to the Warner Library:

WRITERS	TITLES	REFERENCES
Brownell, W. C.	(W. M. Thackeray)	24: 14663
Burroughs, John	(H. D. Thoreau)	24: 14871
	(Walt Whitman)	26: 15885
Dole, N. H.	(Edward Fitzgerald)	10: 5797
	(Goncharof)	11: 6533
	(Omar Khayyam)	14: 8541
	(Giovanni Verga)	25: 15297
Ford, P. L.	(Thomas Jefferson)	14: 8229
Garland, Hamlin	(U. S. Grant)	11: 6593
Guiney, L. I.	(John Keats)	14: 8497
Hawthorne, Julian	(George Borrow)	4: 2175
	(Edward Bulwer-Lytton)	5: 2697
	(J. F. Cooper)	7: 3985
Higginson, T. W.	(Epictetus)	9: 5497
	(Joseph Joubert)	14: 8385
	(Jeremy Taylor)	24: 14551
Howells, W. D.	(Tolstoy)	25: 14985
James, Henry	(Nathaniel Hawthorne)	12: 7053
	(J. R. Lowell)	15: 9292
	(Ivan Turgeneff)	25: 15057

READING RECOMMENDED—*Continued*

WRITERS	TITLES	REFERENCES
Kilmer, Joyce	(M. J. Cawein)	6: 3370 a
	(John Masefield)	16: 9777
	(W. V. Moody)	17: 10269 b
Lowell, Amy	(Emile Verhaeren)	25: 15312 a
Mabie, H. W.	(Joseph Addison)	1: 149
	(Abraham Lincoln)	15: 9059
	(C. D. Warner)	26: 15664 a
Matthews, Brander	(Beaumarchais)	3: 1657
	(S. L. Clemens)	6: 3787
	(Molière)	17: 10153
	(Theodore Roosevelt)	20: 12384
	(R. B. Sheridan)	22: 13317
Muir, John	(Linnæus)	15: 9077
Norton, C. E.	(A. H. Clough)	6: 3821
	(Dante)	7: 4315
Page, C. H.	(Anatole France)	10: 5909
Palmer, G. H.	(Empedocles)	9: 5467
Royce, Josiah	(Immanuel Kant)	14: 8477
	(Benedict Spinoza)	23: 13785
Santayana, George	(Cervantes)	6: 3451
Schurz, Carl	(Daniel Webster)	26: 15725
Singleton, Esther	(Austin Dobson)	8: 4741
Smith, N. A.	(Friedrich Froebel)	10: 6022
van Dyke, Henry	(Alfred Tennyson)	24: 14581
	(Izaak Walton)	25: 15601
Warner, C. D.	(Lord Byron)	5: 2935
Wendell, Barrett	(Ben Jonson)	14: 8341
Wister, Owen	(Thomas Wharton)	26: 15819
Woodberry, G. E.	(Matthew Arnold)	2: 844
	(S. T. Coleridge)	7: 3843
	(P. B. Shelley)	22: 13266 g

VII. HISTORY

SMITH, CAPT. JOHN. A True Relation of Such Occurrences and Accidents of Noate as Hath Hapned in Virginia since the first Planting of the Collony. 1608.
The book with which American historical writing may be said to begin. Another interesting book by Smith is 'The Generall Historie of Virginia, New England, and the Summer Isles.' 1624.

BRADFORD, WILLIAM. The History of Plymouth Plantation, written 1630-1650; published entire 1856.
An honest and truthful history of the Pilgrims by their second governor.

WINTHROP, JOHN. The History of New England, from 1630 to 1649. First published 1790–1825.
Really a journal kept during these years by the famous governor of the Massachusetts Bay Colony, a learned, devout, and high-minded man.

JOHNSON, EDWARD. The Wonder-Working Providence of Zion's Saviour in New England. 1654.
One of the most curious of American books, and a strange revelation of the character of the less enlightened Puritans.

MATHER, COTTON. Magnalia Christi Americana; or, the Ecclesiastical History of New England. 1702.
An immense collection, jumbled and uncritical, of facts regarding the first century of life in New England.

BEVERLEY, ROBERT. The History of Virginia. 1705.
A genial and humane book by a Virginia planter.

HUTCHINSON, THOMAS. The History of the Colony of Massachusetts Bay. Written before 1780; published 1764–1828.
All things considered, learning, style, temper, the most distinguished historical work produced in the colonies.

IRVING, WASHINGTON. (13: 7991 b). A History of New York. By Diedrich Knickerbocker, 1809.
A book which is less important for its history than for its humor, but which deserves to be mentioned because it furthered the study of colonial history. It is one of the most entertaining of American books. Irving wrote a charming chronicle of the Conquest of Granada, 1829, and a book dealing with the Far West, 'Astoria,' 1836, which is one of the earliest historical works to reveal the romance of Western exploration and settlement.

BANCROFT, GEORGE. (3: 1433). History of the United States. 1834–1882. Revised edition 1883–1885.
One of the most famous and popular of American histories, but now somewhat outlived, in spite of its great vigor and learning, because of its rhetorical language and its violent Americanism.

PRESCOTT, W. H. (19: 11767). Ferdinand and Isabella. 1837. The Conquest of Mexico. 1843. The Conquest of Peru. 1847. The Reign of Philip II. 1855–1858.
Picturesque, splendid, well-ordered accounts of great events narrated in a style of dignity and grace.

GAYARRÉ, C. E. A. Romance of the History of Louisiana. 1848. Louisiana, its Colonial History and Romance. 1851. Louisiana, its History as a French Colony. 1851–1852.
Books of distinction on a local theme.

TICKNOR, GEORGE. History of Spanish Literature. 1849.
One of the few histories of literature still a classic after more than half a century.

PARKMAN, FRANCIS. (18: 11087). The Conspiracy of Pontiac. 1851. Pioneers of France in the New World. 1865. The Jesuits in North America. 1867. La Salle and the Discovery of the Great West. 1869. The Old Régime in Canada. 1874. Count Frontenac and New France under Louis XIV. 1877. Montcalm and Wolfe. 1884.
With Prescott and Motley, Parkman may be called one of the greatest American historians. His knowledge is singularly exhaustive, his style vivid and rich, and his insight great. His books taken together contain a complete record of the struggle between France and England for North America, but he thought of his work as a "history of the American forest." Parkman's position among American historians is as high as that of Cooper among American romancers.

MOTLEY, J. L. (17: 10373). The Rise of the Dutch Republic. 1856. The History of the United Netherlands. 1860–1868. The Life and History of John of Barneveld. 1874.
Learned, brilliant, and dramatic histories of a phase of European history to which Motley was particularly drawn because of his sympathy with republican government.

PALFREY, J. G. (18: 10988). History of New England. 1858–1890.
An important history of one section of the United States, but generally criticised for its defense of all Puritans.

ROOSEVELT, THEODORE. (20: 12384). The Naval Operations of the War between Great Britain and the United States (1812–1815). 1882. The Winning of the West. 1889–1896.
Vigorous records of certain adventurous chapters in American history.

MCMASTER, J. B. (16: 9503). A History of the People of the United States. 1883–1913.
A study of social conditions between the Revolution and the Civil War which surpasses any other work of the kind ever written in America.

WINSOR, JUSTIN. Narrative and Critical History of America. 1884–1889.
A work of immense learning, edited by Justin Winsor, but written by many specialists.

LEA, H. C. History of the Inquisition of the Middle Ages. 1888. History of Auricular Confession and Indulgences in the Latin Church. 1896. History of the Inquisition of Spain. 1906–1907.
Notable contributions to church history made by a scholar of international repute.

ADAMS, HENRY. (1: 110). History of the United States (1801–1817). 1889–1891.
The most brilliant study yet produced of a brief period of American history.

MAHAN, A. T. (16: 9580). The Influence of Sea Power upon History (1660–1783). 1890. The Influence of Sea Power upon the French Revolution and Empire. 1892. The Life of Nelson, the Embodiment of the Sea Power of Great Britain. 1897. Sea Power in its Relation to the War of 1812. 1905.
The most considerable works of a preëminent historian of naval affairs.

ADAMS, C. F. Three Episodes of Massachusetts History. 1892. Massachusetts, its Historians and its History. 1893.
Historical essays of marked originality, notable for their attacks upon the "filio-pietistic" school, as Adams called those New England historians who have too strongly defended the excesses of Puritan zeal.

FISKE, JOHN. (10: 5777). The Discovery of America. 1892. Old Virginia and her Neighbors. 1897. The Beginnings of New England. 1889. The Dutch and Quaker Colonies in America. 1899. The American Revolution. 1891. The Critical Period of American History (1783–1789). 1888.
Particularly clear and readable histories.

PERKINS, J. B. France under the Regency. 1892. France under Louis XV. 1897. France in the American Revolution. 1911.
Sound and readable works on the history of France in the eighteenth century.

The later American historians have done perhaps more distinguished work than that done in any other department of American literature. Among these particularly noted are Clarence Walworth Alvord, Charles Kendall Adams, Hubert Howe Bancroft, Charles A. Beard, Edward Gaylord Bourne, John W. Burgess, Edward P. Cheyney, Edward Channing, Albert Bushnell Hart, Charles H. Haskins, Charles D. Hazen, James K. Hosmer, J. Franklin Jameson, Alexander Johnston, Herbert L. Osgood, James Harvey Robinson, Ida M. Tarbell, Henry Osborn Taylor, William Roscoe Thayer, Reuben Gold Thwaites, Frederick Jackson Turner.

For further information the student is referred to J. F. Jameson's 'History of Historical Writing in America,' 1891.

VIII. BIOGRAPHY

ROWLANDSON, MARY. NARRATIVE OF THE CAPTIVITY AND RESTORATION OF MRS. MARY ROWLANDSON. 1682.
Most famous and moving of the narratives of captivity among the Indians.

SEWALL, SAMUEL. DIARY. Written 1674–1729; published 1878–1882.
Colloquial, genial, the chief authority for the private life of colonial New England.

FRANKLIN, BENJAMIN. (10: 5925). AUTOBIOGRAPHY. Written 1771–1789; first published entire in 1868.
The greatest American autobiography.

WOOLMAN, JOHN. (26: 16164 a). JOURNAL. 1775.
The modest revelation of an eighteenth century mystic and philanthropist.

ADAMS, JOHN, AND ABIGAIL. FAMILIAR LETTERS OF JOHN ADAMS AND HIS WIFE, ABIGAIL ADAMS, DURING THE REVOLUTION. Published 1876.
Valuable as a record of the domestic life of a period usually studied for its public events.

WEEMS, M. L. LIFE OF WASHINGTON. 1800. LIFE OF GENERAL FRANCIS MARION. 1809. LIFE OF BENJAMIN FRANKLIN. 1817. LIFE OF WILLIAM PENN. 1819.
As history, Weems's books are fantastic, but they were enormously popular from the first and established a legend for each subject they dealt with.

MARSHALL, JOHN. LIFE OF GEORGE WASHINGTON. 1804–1807.
The earliest authoritative biography of Washington, a weighty and thoughtful work.

WIRT, WILLIAM. (26: 16090). SKETCHES OF THE LIFE AND CHARACTER OF PATRICK HENRY. 1817.
A popular and influential though uncritical book.

IRVING, WASHINGTON. (13: 7991 b). LIFE AND VOYAGES OF COLUMBUS. 1828. OLIVER GOLDSMITH. 1849. LIFE OF WASHINGTON. 1855–1859.
Biographies now partly superseded as to facts but still notable for charm and felicity.

CROCKETT, DAVID. AUTOBIOGRAPHY. 1834.
Perhaps the best book by a typical American frontiersman.

SPARKS, JARED. LIBRARY OF AMERICAN BIOGRAPHY. 1834–1848.
Twenty-five volumes dealing with the most eminent early Americans in the best biographical manner of the time.

DANA, R. H. (7: 4285). TWO YEARS BEFORE THE MAST. 1840.
An incomparably true and spirited narrative of a real voyage.

DOUGLASS, FREDERICK. NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS, AN AMERICAN SLAVE. 1845. Later editions revised and enlarged.
The life of a gifted negro who became a famous anti-slavery orator.

RANDALL, H. S. LIFE OF THOMAS JEFFERSON. 1858.
The standard biography of a perennially engaging thinker and statesman.

PARTON, JAMES. LIFE AND TIMES OF AARON BURR. 1858. LIFE OF ANDREW JACKSON. 1859–1860. LIFE AND TIMES OF BENJAMIN FRANKLIN. 1864. LIFE OF THOMAS JEFFERSON. 1874. LIFE OF VOLTAIRE. 1881.
Sound and able books by a practiced biographer.

WELLES, GIDEON. DIARY. Written during the Civil War; first published 1911.
Immensely valuable to the student of affairs at Washington during the Civil War.

TICKNOR, GEORGE. LIFE, LETTERS, AND JOURNALS. 1876.
A delightful account of a scholar and man of the world.

JAMES, HENRY. (13: 8071). HAWTHORNE. 1879. A SMALL BOY AND OTHERS. 1913. NOTES OF A SON AND BROTHER. 1914.
Subtle criticism and penetrating and revealing autobiography by a most accomplished literary artist.

LOUNSBURY, T. R. JAMES FENIMORE COOPER. 1882.
One of the best critical biographies of an American author.

CLEMENS, S. L. (6: 3787). LIFE ON THE MISSISSIPPI. 1883.
In part fiction, this book still contains enough fact to be called the classic account of the days when the Mississippi River was a picturesque highway.

GRANT, U. S. (11: 6593). PERSONAL MEMOIRS. 1885.
The most important American military memoir.

JEFFERSON, JOSEPH. AUTOBIOGRAPHY. 1889.
A classic of the stage.

NICOLAY, J. G., AND HAY, JOHN. ABRAHAM LINCOLN, A HISTORY. 1890.
The indispensable source of knowledge regarding Lincoln and his times. An abridged edition was published in 1902.

WINTER, WILLIAM. EDWIN BOOTH. 1893.
An admirable life of one of the chief American actors.

LOWELL, J. R. (15: 9292). LETTERS. 1899.
Particularly varied and brilliant letters, in which Lowell appears to great advantage.

HOWELLS, W. D. (13: 7653). LITERARY FRIENDS AND ACQUAINTANCES. 1900.
A singularly rich volume of literary reminiscences.

RIIS, JACOB. THE MAKING OF AN AMERICAN. 1901.
A homely epic of the "melting pot."

WASHINGTON, B. T. UP FROM SLAVERY. 1901. WORKING WITH THE HANDS. 1904.
The life of the greatest leader of the African race in the United States.

KELLER, HELEN. THE STORY OF MY LIFE. 1903.
An amazing record of difficulties overcome.

TRAUBEL, HORACE. WITH WALT WHITMAN IN CAMDEN. 1906–
The most minute biographical record — it is finally to extend to eight volumes — of an American.

WOODBERRY, G. E. LIFE OF EDGAR ALLAN POE. 1909.
Equally notable for biography and criticism.

PAINE, A. B. MARK TWAIN. A Biography. 1912.
A fascinating life of one of the most picturesque of Americans. It ranks with the chief literary biographies in the English language.

ROOSEVELT, THEODORE. (20: 12384). AUTOBIOGRAPHY. 1913.
A brilliant book by one of the most active Americans.

THAYER, W. R. LIFE AND TIMES OF CAVOUR. 1914. LIFE OF JOHN HAY. 1915.
Among the most informed and interesting of American biographies.

IX. TRAVELS

KNIGHT, S. K. JOURNAL. Written 1704; first published 1825.
Sprightly account of travel in 1704.

BYRD, WILLIAM. THE HISTORY OF THE DIVIDING LINE BETWIXT VIRGINIA AND NORTH CAROLINA. Written 1728–1736; first published in English in 1841.
One of the raciest of early American books; by a highly cultivated man.

CARVER, JONATHAN. TRAVELS THROUGH THE INTERIOR PARTS OF NORTH AMERICA. 1778.
A readable, though not reliable, book by an early traveler in the West.

JEFFERSON, THOMAS. (14: 8229). NOTES ON THE STATE OF VIRGINIA. 1786.
One of the most famous of Southern books.

LEWIS AND CLARK. HISTORY OF THE EXPEDITION . . . TO THE PACIFIC OCEAN. 1814.
The most influential expedition ever undertaken by Americans.

DWIGHT, TIMOTHY. TRAVELS IN NEW ENGLAND AND NEW YORK. 1821–1822.
A remarkable survey of these sections during the years 1796–1815.

IRVING, WASHINGTON. (13: 7991 b). A TOUR ON THE PRAIRIES. 1835.
A suave and mellow narrative of frontier adventure.

KIRKLAND, C. M. S. A NEW HOME — WHO'LL FOLLOW. 1839.
Particularly spirited letters regarding the Michigan frontier.

TAYLOR, BAYARD. (24: 14518). VIEWS AFOOT. 1846. ELDORADO. 1850. NORTHERN TRAVEL. 1857.
Vigorous and picturesque.

PARKMAN, FRANCIS. (18: 11087). THE OREGON TRAIL. 1847.
One of the unquestioned classics of American travel.

THOREAU, H. D. (24: 14871). A WEEK ON THE CONCORD AND MERRIMAC RIVERS. 1849. THE MAINE WOODS. 1864. CAPE COD. 1865.
Shrewd observations by a thoughtful lover of nature.

OLMSTED, F. L. A JOURNEY IN THE SEABOARD SLAVE STATES. 1856. A JOURNEY THROUGH TEXAS. 1857. A JOURNEY IN THE BACK COUNTRY. 1860.
Invaluable for their descriptions of conditions in the Slave States on the eve of the Civil War.

EMERSON, R. W. (9: 5421). ENGLISH TRAITS. 1856.
Emerson at his most concrete.

HAWTHORNE, NATHANIEL. (12: 7053). OUR OLD HOME. 1863. AMERICAN NOTE BOOKS. 1868. ENGLISH NOTE BOOKS. 1870. FRENCH AND ITALIAN NOTE BOOKS. 1871.
A great romancer with his eye on passing scenes.

HOWELLS, W. D. (13: 7653). VENETIAN LIFE. 1866. ITALIAN JOURNEYS. 1867. TUSCAN CITIES. 1885. CERTAIN DELIGHTFUL ENGLISH TOWNS. 1906. FAMILIAR SPANISH TRAVELS. 1913.
For grace and urbanity matched in American literature only by Irving's books of travel.

KING, CLARENCE. MOUNTAINEERING IN THE SIERRA NEVADA. 1871.
A brilliant book by a brilliant geologist.

JAMES, HENRY. (13: 8071). PORTRAITS OF PLACES. 1883. A LITTLE TOUR IN FRANCE. 1884. ENGLISH HOURS. 1905. THE AMERICAN SCENE. 1907. ITALIAN HOURS. 1909.
Incomparably subtle analyses of a traveler's impressions.

MUIR, JOHN. (17: 10405). OUR NATIONAL PARKS. 1901. A THOUSAND MILE WALK TO THE GULF. 1916.
Truthful and thoughtful.

ROOSEVELT, THEODORE. (20: 12384). AFRICAN GAME TRAILS. 1910. THROUGH THE BRAZILIAN WILDERNESS. 1914.
Thrilling narratives of remarkable adventures.

PEARY, R. E. THE NORTH POLE; ITS DISCOVERY. 1910.
Peary was the first man to reach the Pole.

LINDSAY, VACHEL. ADVENTURES WHILE PREACHING THE GOSPEL OF BEAUTY. 1914. A HANDY GUIDE FOR BEGGARS. 1916.
Books of beauty and charm and novelty.

X. THEOLOGY AND PHILOSOPHY

EDWARDS, JONATHAN. (9: 5175). A TREATISE CONCERNING THE RELIGIOUS AFFECTIONS. 1746. AN INQUIRY INTO THE MODERN PREVAILING NOTIONS RESPECTING THAT FREEDOM OF WILL WHICH IS SUPPOSED TO BE ESSENTIAL TO MORAL AGENCY. 1754. A TREATISE ON ORIGINAL SIN. 1758. A DISSERTATION CONCERNING THE NATURE OF TRUE VIRTUE. 1765. A DISSERTATION CONCERNING THE END FOR WHICH GOD CREATED THE WORLD. 1765.
The permanent speculative work of the greatest American theologian.

JOHNSON, SAMUEL. ELEMENTA PHILOSOPHICA. 1752.
A notable instance of early American idealism.

WOOLMAN, JOHN. (26: 16164 a). WORKS. 1774.
Woolman's essays and his Journal make up an important body of mysticism.

ALLEN, ETHAN. REASON THE ONLY ORACLE OF MAN. 1784.
Rational opposition to the Puritans by a self-taught philosopher.

JEFFERSON, THOMAS. (14: 8229). THE JEFFERSON CYCLOPÆDIA, 1900, edited by J. P. Foley.
Jefferson wrote no considerable speculative work, but his opinions on theological and philosophical matters may be found carefully arrayed under proper heads in The Jefferson Cyclopædia. No man represents better than Jefferson the more advanced views current during the second half of the eighteenth century.

PAINE, THOMAS. (18: 10975). THE AGE OF REASON. 1794–1796.
Paine was only a naturalized American and this book was written in France, but its influence was very great in the United States from the first and it is still the source of much popular heterodoxy.

RUSH, BENJAMIN. ESSAYS. 1798. DISEASES OF THE MIND. 1812.
The most capable American materialist of the eighteenth century.

CHANNING, W. E. (6: 3513). DISCOURSES. 1830. WRITINGS. 1841.
While Channing wrote no books and was no more systematic than Emerson, he deserves study as the chief of the Unitarian preachers who furthered Transcendentalism.

EMERSON, R. W. (9: 5421). NATURE. 1836. SELF-RELIANCE. 1841. COMPENSATION. 1841. THE OVER-SOUL. 1841.
The central philosophical position of Emerson may be found in these brief treatises, but the bulk of his work is generally considered to belong to belles-lettres and may be found under the heading Essays. At the same time no one questions his rank as the greatest of the Transcendentalists.

PARKER, THEODORE. (18: 11073). THE TRANSIENT AND THE PERMANENT IN CHRISTIANITY. 1841. A DISCOURSE OF MATTERS PERTAINING TO RELIGION. 1842.
Parker was the best scholar and the most vigorous preacher among the Transcendentalists.

BEECHER, H. W. (3: 1713). LECTURES TO YOUNG MEN. 1844. SERMONS. 1869–1875.
Beecher was the most effective popular preacher in America during the nineteenth century.

HOPKINS, MARK. MORAL SCIENCE. 1862. THE LAW OF LOVE AS LAW. 1869.
As a very famous college president, Hopkins had a strong influence.

FISKE, JOHN. (10: 5777). MYTHS AND MYTH-MAKERS. 1872. OUTLINES OF COSMIC PHILOSOPHY. 1874. THE UNSEEN WORLD. 1876. DARWINISM. 1879. EXCURSIONS OF AN EVOLUTIONIST. 1883. THE DESTINY OF MAN VIEWED IN THE LIGHT OF HIS ORIGIN. 1884. THE IDEA OF GOD AS AFFECTED BY MODERN KNOWLEDGE. 1885.
The chief popular exponent of evolution in America, and a man of remarkable lucidity.

BROOKS, PHILLIPS. (4: 2417). SERMONS. 1878. TWENTY SERMONS. 1886.
Discourses by the most eloquent American preacher since the Civil War.

PEIRCE, CHARLES. ILLUSTRATIONS OF THE LOGIC OF SCIENCE. 1878.
Essays which may properly be called the starting point of pragmatism.

ROYCE, JOSIAH. THE RELIGIOUS ASPECTS OF PHILOSOPHY. 1885. THE SPIRIT OF MODERN PHILOSOPHY. 1892. THE CONCEPTION OF GOD. 1897. THE WORLD AND THE INDIVIDUAL. 1901. THE PHILOSOPHY OF LOYALTY. 1908. THE PROBLEMS OF CHRISTIANITY. 1913.
The chief modern American idealist and a writer of poetic insight and noble literary form.

JAMES, WILLIAM. (13: 8109 k). PRINCIPLES OF PSYCHOLOGY. 1890. THE WILL TO BELIEVE. 1897. THE VARIETIES OF RELIGIOUS EXPERIENCE. 1902. PRAGMATISM. 1907. A PLURALISTIC UNIVERSE. 1909. THE MEANING OF TRUTH. 1910.
The chief American psychologist, the accepted head of the pragmatic movement, and a writer of rare spirit and humanity.

DEWEY, JOHN. SCHOOL AND SOCIETY. 1899. STUDIES IN LOGICAL THEORY, 1903 (with his pupils). ETHICS, 1908, with J. H. Tufts. THE INFLUENCE OF DARWIN ON PHILOSOPHY. 1910. DEMOCRACY AND EDUCATION. 1916.
James's successor as leader of American pragmatists, and a thinker of originality, especially in social and educational affairs.

SANTAYANA, GEORGE. THE LIFE OF REASON. 1905–1906.
The graceful speculations of the most skilful literary artist among recent American philosophers.

For such early writers as Thomas Hooker, Thomas Shepard, John Cotton, Roger Williams, Increase Mather, Cotton Mather, and John Wise, the student may consult M. C. Tyler's 'History of American Literature during the Colonial Period, 1607–1765' (1878), and W. P. Trent and Benjamin Wells's 'Colonial Prose and Poetry' (1901).

Later writers who would be read in any extended study of American speculation include J. M. Baldwin, G. T. Ladd, W. T. Harris. For these the student should consult Woodbridge Riley's 'American Thought' (1915).

XI. POLITICAL WRITINGS

OTIS, JAMES. ON THE WRITS OF ASSISTANCE. 1761.
The first note, bold and stern, in the chorus of Revolutionary oratory.

FRANKLIN, BENJAMIN. (10: 5925). EXAMINATION IN PARLIAMENT. 1766.
This famous dialogue, one of the great pamphlets of the eighteenth century, offers a concise description of the colonies such as can be found nowhere else.

DICKINSON, JOHN. LETTERS FROM A FARMER IN PENNSYLVANIA TO THE INHABITANTS OF THE BRITISH COLONIES. 1767.
Perhaps the best statement of the early position of the colonies.

HENRY, PATRICK. (12: 7241). SPEECH BEFORE THE CONVENTION OF DELEGATES, March 28, 1775.
The famous "liberty or death" speech.

JEFFERSON, THOMAS. (14: 8229). THE DECLARATION OF INDEPENDENCE. 1776.
Perhaps the most effective words ever written in America.
FIRST INAUGURAL ADDRESS. 1801.
The gospel of Jeffersonian democracy.

PAINE, THOMAS. (18: 10975). COMMON SENSE. 1776. THE CRISIS. 1776–1783.
An Englishman by birth, Paine was not surpassed by any American writer of the Revolution for his immediate practical influence on public opinion.

HAMILTON, ALEXANDER. (12: 6891). **JAMES MADISON.** (16: 9531) and others. THE FEDERALIST. 1787.
The most famous exposition of the American constitution.

WASHINGTON, GEORGE. (26: 15665). FAREWELL ADDRESS. 1796.
A summary of almost all the Revolutionists had stood for and their noblest testament to posterity.

RANDOLPH, JOHN. SPEECH ON THE YAZOO RESOLUTIONS. 1803. SPEECH ON INTERNAL IMPROVEMENTS. 1824.
Two of the notable speeches of a man famed above all Americans for the virulence of his oratory.

CLAY, HENRY. (6: 3761). SPEECH ON THE NEW ARMY BILL. 1813. ON THE SEMINOLE WAR. 1819. ON THE TARIFF. 1824.
One of the most immediately effective of American orators, but not profound or reasonable enough to convince a later generation as he convinced his own.

WEBSTER, DANIEL. (26: 15758). SPEECH ON THE DARTMOUTH COLLEGE CASE. 1818. THE PLYMOUTH ORATION. 1820. THE BUNKER HILL ADDRESS. 1825. ADAMS AND JEFFERSON. 1826. SPEECH ON MR. FOOTE'S RESOLUTION. 1830. SPEECH ON THE CONSTITUTION AND THE UNION. 1850.
The most splendid of American orators. Though he lacked humor and seems often inflexible, he was an orator of singular range — almost equally able at the bar, in the Senate, and on public occasions. With Clay and Calhoun he makes up a group of three men not to be matched elsewhere in the history of American public life.

MONROE, JAMES. SEVENTH ANNUAL MESSAGE TO CONGRESS, DECEMBER 2, 1823.
The message in which was promulgated the Monroe Doctrine.

HAYNE, R. Y. SPEECH ON MR. FOOTE'S RESOLUTION. 1830.
Webster's speech on the same resolution is commonly known as his reply to Hayne, his opponent. The Webster-Hayne debate is the most famous in American political oratory.

CALHOUN, J. C. (5: 3087). SPEECH ON NULLIFICATION AND THE FORCE BILL. 1833. SPEECH ON THE SLAVERY QUESTION. 1850. DISQUISITION ON GOVERNMENT. 1851. DISCOURSE ON THE CONSTITUTION AND GOVERNMENT OF THE UNITED STATES. 1851.
The great spokesman of states' rights, a scholar, and a master of logical argument.

PHILLIPS, WENDELL. (19: 11409). ON THE MURDER OF LOVEJOY. 1837. ON THE PHILOSOPHY OF THE ABOLITION MOVEMENT. 1853. TOUSSAINT L'OUVERTURE. 1861. THE SCHOLAR IN THE REPUBLIC. 1881.
The "trumpet of the Abolitionists," made eloquent by ethical enthusiasm and warm sympathies.

SUMNER, CHARLES. (23: 14221). THE TRUE GRANDEUR OF NATIONS. 1845. ON THE REPEAL OF THE FUGITIVE SLAVE LAW. 1852. ON THE CRIME AGAINST KANSAS. 1856.
Among practical politicians in his generation, Sumner was hardly equalled for his moral fervor.

CURTIS, G. W. (7: 4221). THE DUTY OF THE AMERICAN SCHOLAR TO POLITICS AND THE TIMES. 1856. THE SPOILS SYSTEM AND THE PROGRESS OF CIVIL SERVICE REFORM. 1881.
An orator of great culture and effectiveness, who practically created the Civil Service by his eloquent arguments.

LINCOLN, ABRAHAM. (15: 9059). DEBATES WITH STEPHEN A. DOUGLAS. 1858. SPEECH AT COOPER INSTITUTE. 1860. FIRST INAUGURAL ADDRESS. 1861. EMANCIPATION PROCLAMATION. 1863. ADDRESS AT GETTYSBURG. 1863. SECOND INAUGURAL ADDRESS. 1865.
Lincoln not only summed up and led the best thought of his day, but by his candor and simplicity of language — not equalled by that of any other American public man — he set new standards in oratory and made the older rhetorical manner seem archaic and unnecessary.

SCHURZ, CARL. (21: 12974). THE IRREPRESSIBLE CONFLICT. 1858. THE DOOM OF SLAVERY. 1860. THE ABOLITION OF SLAVERY AS A WAR MEASURE. 1862. EULOGY ON CHARLES SUMNER. 1874. ON THE NECESSITY AND PROGRESS OF CIVIL SERVICE REFORM. 1894.
Perhaps the greatest German-American, one of the greatest independents in American politics, Schurz was an orator of peculiar fire and conviction.

DAVIS, JEFFERSON. ON WITHDRAWAL FROM THE UNION. 1861. INAUGURAL ADDRESS. 1861.
Sincere and dignified speeches.

STEPHENS, A. H. THE CORNER-STONE ADDRESS. 1861. A CONSTITUTIONAL VIEW OF THE LATE WAR BETWEEN THE STATES. 1867.
A tireless defender of slavery and states' rights, Stephens has been called "the sincerest and frankest public man in the Confederacy."

BEECHER, H. W. (3: 1713). THE AMERICAN REBELLION. 1864.
The speeches, delivered in England, by which Beecher did much to explain to the English the true aims of the Union cause during the Civil War.

LOWELL, J. R. (15: 9292). ABRAHAM LINCOLN. 1864–1865. SCOTCH THE SNAKE, OR KILL IT? 1865. DEMOCRACY. 1884. THE PLACE OF THE INDEPENDENT IN POLITICS. 1888.
Perhaps the most versatile American man of letters, Lowell was not much below his best as a writer upon contemporary political affairs and as a public speaker.

LAMAR, L. Q. C. THE EULOGY OF SUMNER. 1874. SPEECH ON THE ELECTORAL COUNT. 1877. ADDRESS ON JOHN C. CALHOUN. 1887.
Striking, impassioned speeches by one of the most gifted Southern statesmen since the Civil War.

GEORGE, HENRY. (10: 6260 a). PROGRESS AND POVERTY. 1880. SOCIAL PROBLEMS. 1884. PROTECTION OR FREE TRADE. 1886.
The inventor of the term "single tax" and an influential exponent of the right of all men to the use of the earth.

BLAINE, J. G. TWENTY YEARS OF CONGRESS. 1884–1886.
Practically a survey of American political issues for twenty years following the Civil War by a brilliant actor in the events.

GRADY, H. W. THE NEW SOUTH. 1886. SPEECH ON THE RACE PROBLEM. 1889.
One of the most effective writers of all those who have sought to reconcile North and South.

ROOSEVELT, THEODORE. (20: 12384). AMERICAN IDEALS. 1897. STATE PAPERS AND ADDRESSES. 1905.
Conspicuous examples of the energetic political philosophy of the beginning of the twentieth century by its chief spokesman.

WILSON, WOODROW. (26: 16047). WHY WE ARE AT WAR. 1917.
A high-minded, invaluable statement of American ideals during a time of unprecedented stress and danger.

From the close of the Civil War until 1914, as there was no overshadowing issue, political discussion tended to be upon mere questions of administration or upon abstract theories of government and society. Notable writers on these topics were John W. Burgess, Herbert Croly, William A. Dunning, Richard T. Ely, John W. Foster, Franklin H. Giddings, Frank J. Goodnow, Jeremiah Whipple Jenks, Henry Cabot Lodge, John Bassett Moore, William Graham Sumner, F. W. Taussig, Thorstein Veblen, Francis Amasa Walker, David Ames Wells, Theodore Dwight Woolsey.

XII. ANTHOLOGIES

GRISWOLD, R. W. The Poets and Poetry of America. 1842. The Prose Writers of America. 1847. The Female Poets of America. 1848.
Three collections of much influence in their time, though many of the authors included are now forgotten.

STEDMAN, E. C. (23: 13857) **AND HUTCHINSON, E. M.** A Library of American Literature from the Earliest Settlement to the Present Time. 1889–1890.
Indispensable for reference.

CARPENTER, G. R. American Prose. 1899.
Well chosen extracts from the chief American prose writers, with particularly valuable essays upon them by various critics.

STEDMAN, E. C. (23: 13857). An American Anthology. 1787–1900. 1900.
An anthology intended to accompany the same writer's 'Poets of America,' and, like it, a classic.

TRENT, W. P., AND WELLS B. Colonial Prose and Poetry. 1901.
These volumes have probably done more than any others to encourage the study of seventeenth and eighteenth century American authors.

MATTHEWS, BRANDER, Editor. (16: 9802 a). The Wampum Library of American Literature. 1. **MATTHEWS, B.** American Familiar Verse. 2. **BALDWIN, C. S.** American Short Stories. 3. **PAYNE, W. M.** American Literary Criticism. 1904.
Each of these three volumes is the best discussion of its subject yet produced, and the selections are excellent.

RITTENHOUSE, J. B. The Younger American Poets. 1904.
Selections from recent poets, with biographical and critical matter not easily to be found elsewhere.

A Little Book of Modern American Verse. 1913.
An attractive anthology of verse written for the most part since 1900.

TRENT, W. P. Southern Writers. 1905.
The most careful and judicious selection from writers of the South.

STEVENSON, B. E. Poems of American History. 1908.
A valuable collection of poems arranged in the order of the events they celebrate. It supersedes all previous collections of a similar sort.

ALDERMAN, E. A., HARRIS, J. C., KENT, C. W., and others. Library of Southern Literature Compiled under the Direct Supervision of Southern Men of Letters. 1908–1913.
An elaborate and inclusive work, liberal in its critical judgments and abundant in its selections. Volume XV. contains a Biographical Dictionary of Southern Authors compiled by L. L. Knight.

MONROE, HARRIET. The New Poetry.
A valuable anthology of English and American poets of the twentieth century.

This list does not include the books, many of them good, which are meant primarily for use in schools and colleges.

XIII. GENERAL AUTHORITIES

DUYCKINCK, E. A. AND G. L. Cyclopædia of American Literature. 1855. Supplement. 1866. Revised edition by M. L. Simons, 1875.
For the period covered, this work has no equal though much of the criticism now seems somewhat easy-going. The information is extensive, and the selections well chosen.

ALLIBONE, S. A. A Critical Dictionary of English Literature and British and American Authors Living and Deceased. 1858–1871. Supplement by J. F. Kirk, 1891.
A standard and invaluable work on a larger scale than the preceding. Besides minute biographical and bibliographical facts, it gives also a digest of critical opinion regarding the more important authors dealt with.

STEDMAN, E. C. (23: 13857). Poets of America. 1875.
A classic of American criticism.

TYLER, M. C. A History of American Literature during the Colonial Period, 1607–1765. 1878. The Literary History of the American Revolution, 1763–1783. 1897.
These four volumes contain the best treatment of colonial and Revolutionary literature, and make up the most important work ever written upon a special period of American literary history.

NICHOL, J. American Literature, an Historical Sketch. 1620–1880. 1882.
The most considerable study of American Literature by a British author. It is based upon the article written by Professor Nichol for the ninth edition of the Encyclopædia Britannica.

RICHARDSON, C. F. American Literature, 1607–1885. 1887–1889.
A weighty, thoroughgoing book, chiefly concerned with the established American classics.

WHITCOMB, S. L. Chronological Outlines of American Literature. 1894.
No text, but indispensable for dates.

ADAMS, O. F. A Dictionary of American Authors. 1897. Fifth edition, 1905.
A useful book for reference, with succinct notices of more than seven thousand authors.

MITCHELL, D. G. (17: 10110). American Lands and Letters. 1897–1899.
Singularly charming sketches by a graceful essayist and antiquarian.

WENDELL, B. A Literary History of America. 1900.
A masterly book, though preoccupied with New England and disposed to be condescending.

TRENT, W. P. A History of American Literature, 1607–1865. 1903.
Accurate, witty, just; the best brief history of American Literature.

WOODBERRY, G. E. (26: 16145). America in Literature. 1903. American Literature, the article in the eleventh edition of the Encyclopædia Britannica.
Accounts written with great distinction by an eminent poet and critic primarily concerned with the artistic merit of the works discussed.

BROWNELL, W. C. American Prose Masters. 1909.
One of the most searching volumes of literary criticism ever written in America. It contains studies of Cooper, Hawthorne, Emerson, Poe, Lowell, and Henry James.

STANTON, T., Editor. A MANUAL OF AMERICAN LITERATURE. 1909.
The editor had the collaboration of various members of the faculty of Cornell University, and produced a bulky manual which is full of accurate knowledge and sound judgment.

TRENT, W. P., AND ERSKINE, J. GREAT AMERICAN WRITERS. 1912.
Admirable essays on the chief American men of letters.

CAIRNS, W. B. A HISTORY OF AMERICAN LITERATURE. 1912.
A solid and catholic treatment, notable for its lack of sectional bias.

PATTEE, F. L. A HISTORY OF AMERICAN LITERATURE SINCE 1870. 1915.
The best account of recent American literature, vigorous and unacademic, but with an excessive partiality for nationalism in literature.

TRENT, W. P., ERSKINE, J., SHERMAN, S. P., AND VAN DOREN, C., Editors. THE CAMBRIDGE HISTORY OF AMERICAN LITERATURE. 1917—.
The most ambitious history of American literature yet undertaken. Like The Cambridge History of English Literature, it is made up of chapters written by specialists for general readers, and leaves practically no province of literature untouched. Volume I appeared in 1917.

TWENTIETH CENTURY FICTION

BY DOROTHY BREWSTER

I. ENGLISH AND AMERICAN

THACKERAY once ventured to hint to tender mothers that their little rosy-cheeked sons were "quite awfully wise upon certain points," that the theory of life as orally learned at a great public school was a prodigious thing. But he did not make Victorian mothers blush by expounding this theory of life. Thackeray's successors say in effect: "Come! we will tell you everything your little boy feels and thinks. Neither art nor discretion shall draw a veil. We will strip the English public school of its conventional sentiment. We will reveal the soul of youth, — its dreams and passions, its secret sins and hidden thoughts, — for out of them grows character." Such a book as Compton Mackenzie's 'Sinister Street' makes known to us all that over which Thackeray, rather regretfully, drew the veil. And if Thackeray dared not reveal to Victorian readers the soul of youth, no more did he venture to depict to his utmost power a man. No writer of fiction (so runs the much-quoted remark in the 'Pendennis' preface) since the author of 'Tom Jones' has been permitted to do that; he must be draped and provided with a conventional simper. "You will not hear" (Thackeray seems to be addressing the ladies who objected to what Henry James calls Thackeray's "sighing and protesting look-in" on the affair between Pendennis and Fanny Bolton), "it is best not to know it, what moves in the real world, what passes in society, in the

clubs, colleges, news-rooms, — what is the life and talk of your son." Well, if women do not hear this now, it is through refusal to listen. For one of the strongest tendencies among contemporary novelists — Continental and English both — is to depict to the full a man. "It is a man I am creating," says M. Rolland, in answer to the criticism that he had not written a novel. Some authors think they have fully depicted a man when they have followed Fielding in fully depicting the sensual man. The hero Mr. Theodore Dreiser has chosen for his "trilogy of desire" is a sort of jungle man with two strong instincts — appetite for money and appetite for women — demonstrated with wealth of naturalistic detail in chapters in which financial deals alternate with erotic episodes. To other novelists, dreams and ideals and the reflective life of man are equally important. The hero of Mr. H. G. Wells is obsessed by ideas, but he too must sooner or later encounter Sex, and usually to his undoing. For the eminently personal sex-experience, jealous of other interests, interferes disastrously with the plans of the "collective-minded" for the betterment of the race. Mr. Galsworthy turns aside from the distressing spectacle of social injustice and hide-bound conservatism to write a purely lyrical novel, in three passionate episodes, on the love-life of one man. Briefly, all the drapery employed by the Victorians is stripped off, and the conventional simper disappears from the face of the youth terribly in earnest about his instincts and his emotions, and much puzzled by them and by Society's attitude towards them.

The removal of the restrictions that hampered Thackeray and his fellow-Victorians, though some of them hugged their chains, is due partly to the naturalistic movement led by Zola, powerful to clear away much traditional cant in its demand for actuality in the name of science. The methods of the naturalists, discredited though they have been in certain respects, continue to bear fruit in the determination of contemporary writers to spare no detail in making us

understand the medium in which their characters move. We must be saturated in that medium, breathe its air of "packed actuality." The attempt to be close and fresh and authentic in detail has been fostered, too, by the growing influence of the Russian writers, who have never been governed by any conventions but the convention of perfect frankness. Both influences, French and Russian, have led here and there to an over-emphasis of facts of a certain order, giving us a glimpse, not of reality, but of some one's private nightmare. But the Russian influence has been as strong in the direction of subtle psychology as of frank naturalism.

In those decades of the twentieth century, Mr. Wells says somewhere, they were writing trilogies. The attempt to draw the full-length portrait of a man has made the one volume novel blossom out into the trilogy. Compton Mackenzie's study of Michael Fane is virtually a trilogy, for the second volume of 'Sinister Street' contains two books — and 1600 pages. Mr. Dreiser's two volumes on the career of Frank Cowperwood are to be followed by a third, completing a "trilogy of desire." J. D. Beresford devotes a trilogy to his Jacob Stahl and Mr. Bennett to his Clayhanger.

This tendency is significant of the flaming up of the individual. Though society may be too strong for these heroes in the end, they persist in seeking self-realization. Contemporary fiction is full of this revolt, and this search for new pathways. Away with pretences and impostures and conventions! The unpardonable sin is Conventionality. The word Respectability sums up all evil. Note the attacks upon the Family. Samuel Butler, whose 'Way of All Flesh' was written in the 70's but not published until 1903, delivers telling blows against the family as a British ideal. "He was a really happy man," he says of someone; "he was without father, without mother, and without descent. He was a born orphan." That relatives do not always love one another is a fact never ignored in the English novel of the past; but families conspicuous for lack of harmony, it was

implied, were deviations from the ideal, which remained aloft in all its beauty. But Butler and others attack the ideal itself. In their work, the capital letter in Family may quite well be, not of holy, but of diabolical significance. We have studies of the Family in Gilbert Cannan's 'Round the Corner,' in Arnold Bennett's 'Old Wives' Tale,' in John Galsworthy's 'Man of Property.' If our novelists do not defiantly acclaim, they painstakingly record or sorrowfully contemplate the disruption of the Home.

Naturally, the institution of marriage, as the bulwark of the family, comes in for earnest scrutiny. No reader of fiction can doubt that "Something has Got to be Done about Marriage." One comes to see the command in capitals. When unsatisfactory marriages were treated in earlier novels, we realized that something would have to be done to the particular marriage under consideration, but not to marriage as an institution. No longer, save in the ephemeral fiction that continues to feed the popular taste for "mild idealism and sentimental solutions," do they marry on the last page. Rather they marry early in the book and proceed to exemplify the truth of the "Needles and pins . . ." nursery rhyme of our childhood. Mr. D. H. Lawrence gives in 'The Trespasser' and 'The White Peacock' studies in mismating; in his 'Sons and Lovers' the theme is the inability to mate at all. Mr. W. L. George's 'Strangers' Wedding' is a sociological investigation of what marriage can mean to a sensitive, university-bred man and an average working girl. The Reverend Mr. Folyat's family, in 'Round the Corner,' exhibits all varieties of mismating. Mr. Galsworthy is haunted by a vision of marriage in which woman is the property of man; and she tries desperately to possess her own soul — or at least give it to some one more appreciative than her husband. The H. G. Wells hero never secures at the first attempt the "collective-minded" woman to match him; and the antiquated English marriage laws make the situation extremely inconvenient.

How can each live a full life? Are their interests reconcilable at all? In 'Marriage,' they go to Labrador and save each other's lives amid the ice and snow of a primitive existence; but such a solution is not of general application to marital incompatibility. American writers still pick their way somewhat delicately in these fields. But the infinite possibilities of our varied divorce laws give a different twist to the American problem. The discontented American wife may well achieve three husbands in one volume. One of Robert Herrick's preoccupations is the tragedy of mismated marriage; in 'Together' his theme is Marriage quite as clearly as if the book bore that title. His problem is "how to remedy the prevailing lack of common interest in husband and wife; the man engrossed in the great game of amassing wealth, the woman equally engrossed in the game of spending it; the decrease in domesticity, in motherhood, in the old-fashioned family affection and loyalty."

The problem of marriage becomes involved in the far bigger problem of Feminism. Woman's search for individuality, her effort to readjust herself to a rapidly changing social and industrial organism, her cry for economic independence,—all are reflected in the novel. Foolish New Women become the target for satire; Militant New Women, for reprobation. We are called on to admire noble New Women, or to pity unfortunate "Old" Women, who uphold to their own undoing the earlier traditions. The Feminist novel forms a distinct class. It may be a delicate and fine study, like Ellen Glasgow's 'Virginia,' of the woman faithfully living up to the traditional standards of sweet domesticity and renunciation and so failing to meet successfully the problems of her life; or a half-farcical study of the wife of Sir Isaac Harman (in Mr. Wells's novel), who, by smashing a window, secures the blessing of a few weeks' reposeful contemplation in jail and so comes into possession of her own soul; or a study of English militancy, by the resolute "anti," Mrs. Ward, who sees in the enthusiasm of the militants only sex-instinct gone astray.

The woman's protest is only a part of that demand for social justice which Mr. Galsworthy ascribes to "the awakened humanity in the conscience of our time," and which seems to him part of what is below the surface a religious movement— "part of a slow but tenacious groping towards a new form of vital faith — the faith of all for one and one for all — a great visiting wind sweeping into the house of our lives through a hundred doors." A sense, sometimes merely groping, sometimes explicit, that something is wrong with our industrial organization pervades the novels that exhibit the unscrupulous business methods of capitalism. No better work has been done by H. G. Wells than the genial and yet damning picture of irresponsible capitalism in 'Tono-Bungay.' Impatience with social and economic oppression characterizes much of Mr. Herrick's work. In the background of many novels is the mass of the people, the poverty-stricken and the exploited, sometimes patient, sometimes with threatening fists. It is to the Danish writer, Martin Nexö, that we have to go for the great labor epic. But the cry of the angry dockers comes to us from Ernest Poole's 'Harbor'; the pathetic dingy baby in Galsworthy's 'Fraternity' pleads the cause of the poor irresistibly; the sufferings of the starved peasants of the west of Ireland are pictured unforgettably in Patrick MacGill's 'Rat-pit.' There is a background of coming struggle behind the individual drama. What part does the Church play in this "religious" movement? There are few definitely religious novels. Winston Churchill's 'Inside of the Cup' attacks directly the position of the church, dependent on the wealthy, doomed to lose their support as soon as it attempts really to deal with the underlying causes of poverty and so threaten the privileges of the few. The hero of H. S. Harrison's 'V. V.'s Eyes' tries to practise in an industrial community the social gospel of Christ.

The Great War has already called forth novels, most of them wofully incommensurate with its greatness. Prior to

1914, one went to Tolstoy, to Zola, for the truth about war. Such English writers as Kipling made it attractive. Hugh Walpole's 'Dark Forest,' best of the war novels, in its combination of realistic detail and subtle war psychology, owes much of its inspiration to the Russians.

This rough classification has left out some important names. Maurice Hewlett, of the older group, continues to give us the finished comedy of manners and character, with an occasional excursion into romance — romance that in 'Frey and His Wife' and 'Thorgils' is reminiscent of the Norse saga. Like her master, Henry James, Mrs. Wharton follows the French tradition of Flaubert, the tradition of refinements and exclusions and subtleties. Her characters study their own and one another's refined and delicate intellectual, moral, and emotional reactions on the terraces and in the drawing-rooms and studios of that small leisure class in America to whom the voice of the oppressed has not risen above the tinkle of the silver teaspoon. Ethel Sidgwick, too, has Henry James for her literary father. Social problems, raw realism, and sex do not interest her; music and France do. Joseph Conrad, perceiving, like Thomas Hardy, that man is pitted against vast and untamable natural forces, is no revolutionist. The world rests on a few very simple and very old ideas, he says, notably the idea of fidelity. "At a time when nothing that is not revolutionary in some way or other can expect to attract much attention, I have not been revolutionary in my writings." His novels deal with "great quests and absorbing passions," often tragically frustrated. The spirit of unrest is present in his work, as it is in that of Wells; but it is a personal mood, not the intellectual unrest of the man of ideas. It is a spirit to be appeased, not by reorganizing society, but by holding fast to the simple virtues of honor, loyalty, steadfastness, in the face of an indifferent universe. Conrad, who has faced storms and shipwreck in his many years of sea-faring, does not allow us to forget the hard conditions of life on our planet.

Jack London, too, pits man against nature, though he is concerned more with action than with character. He is no subtle psychologist like Conrad. He gives us tales of the "tooth and claw," of struggle and endurance and suffering in the frozen North. Most of his stories deal with savages in one clime or another. He delighted in struggle, and it was the wars that were to bring about the ideal state that made socialism attractive to him. His best work is in the short story. American writers have been conspicuously successful in this branch of fiction. They have developed a distinctly efficient technique — too efficient, some critics think, who would prefer more variety of theme. There are only a few themes, they say: the sentimental theme; the theme of intellectual analysis and moral psychology; the big business theme; the theme of American effrontery; of successful crime; of social contrast; of the supernatural. After all, here is considerable variety. The best stories handle character realistically in a setting perfectly familiar to the authors. Mrs. Freeman and Miss Alice Brown continue their studies of New England and New England types. Richard Harding Davis's excellent stories of New York life antedate this century; so do Hamlin Garland's stories of the Middle West. O. Henry strikes off many American types, from the Texas ranger to the New York clerk. In England, Mr. W. W. Jacobs is best with his amusing sailors and bargemen. And there is still Kipling.

Fiction has been rightly conceived as a mighty force in deepening and widening our civilization through sympathy. Writers have become more and more conscious of their social mission. Sometimes they were more effective civilizers when they were less self-conscious. "The success of civilization," remarks Mr. Wells, "amounts ultimately to a success of sympathy and understanding." And the novel has before it a great work of human reconciliation and elucidation. In the uneasiness, the restlessness, the groping for new standards, the sense of social responsibility, reflected

in the fiction of the last few years, it is surely not fanciful to see a prophecy of the upheaval that is now convulsing the world. An old order is perishing. Will the novel after the Great War rise to the tremendous task of deepening and widening the civilization of the new epoch that is dawning?

READING RECOMMENDED

AUTHORS	REFERENCES
Twentieth Century Fiction (H. W. Boynton)	9: 5686 a–5686 t
Arnold Bennett	3: 1772 a–1772 n
Samuel Butler	5: 2934 a–2934 v
Joseph Conrad	7: 3956 a–3956 u
William de Morgan	8: 4534 a–4535 t
John Galsworthy	10: 6173 a–6173 t
Henry James	13: 8071–8109 k
Jack London	15: 9142 a–9142 l
George Moore	17: 10270 a–10270 v
Frank Norris	18: 10684 a–10684 r
Sidney Porter (O. Henry)	19: 11756 a–11756 l
F. Hopkinson Smith	22: 13536 a–13536 f
Booth Tarkington	24: 14468 a–14468 m
H. G. Wells	26: 15789 a–15789 s
Edith Wharton	26: 15818 a–15818 r
M. E. Wilkins (Freeman)	26: 15893–15894
Owen Wister	26: 16101–16102

Of the following lists, the first two give the names (in alphabetical order) and the most important works (in chronological order) of the leading English and American writers of fiction. The third list classifies according to subject-matter novels that fall into fairly well-defined groups. It includes a few novels by authors not mentioned in the first two lists. No attempt is made to classify short stories; or novels that deal with the moral problems of the individual (like Mrs. Deland's ‹Awakening of Helena Ritchie› or Miss Glasgow's ‹Ancient Law›); or psychological studies (like the later novels of Henry James); or comedies of manners (like Mr. Hewlett's ‹Love and Lucy›). The list is intended to be merely suggestive, not exhaustive. F. T. Cooper's ‹Some American Story Tellers› (1911) and ‹Some English Story Tellers› (1912), and W. L. Phelps's ‹Advance of the English Novel› (1915) contain information and criticism. Margaret Ashmun's

‹Modern Short Stories› (1914) includes biographies, bibliographies, and a useful classification of short stories; and ‹A Handbook on Story Writing› by B. C. Williams (1917) discusses the theory and problems of the short story.

I. ENGLISH WRITERS

BENNETT, ARNOLD: Anna of the Five Towns (1902); Leonora (1903); Tales of the Five Towns (1905); The Grim Smile of the Five Towns (short stories); The Old Wives' Tale (1908); Clayhanger (1910); Hilda Lessways (1911); These Twain (1915).

BERESFORD, J. D.: The Early History of Jacob Stahl (1911); A Candidate for Truth (1912); A World of Women (title of English edition — Goslings); The Invisible Event (1915); These Lynnekers (1916); House-Mates.

CANNAN, GILBERT: Devious Ways (1910); Round the Corner (1913); Old Mole; Young Earnest; Three Sons and a Mother (title of English edition — Three Pretty Men); Mendel: A Story of Youth (1916).

CONRAD, JOSEPH: Almayer's Folly (1895); An Outcast of the Islands (1896); The Nigger of the Narcissus (title of American edition — Children of the Sea); Tales of Unrest; Lord Jim (1900); Youth: A Narrative and Two Other Tales (1902); Typhoon and Other Stories (1903); Nostromo (1904); The Secret Agent (1907); A Set of Six (short stories); Under Western Eyes (1911); Chance (1914); Victory (1915); Within the Tides (short stories, 1916); The Shadow Line (1917).

DE MORGAN, WILLIAM: Joseph Vance (1906); Alice-for-Short (1907); Somehow Good (1908); It Never Can Happen Again (1909); An Affair of Dishonor; A Likely Story; When Ghost Meets Ghost (1914).

GALSWORTHY, JOHN: The Villa Rubein (1900); The Island Pharisees (1904); The Man of Property (1906); The Country House (1907); Fraternity (1909); The Patrician (1911); The Dark Flower (1913); The Freelands (1915); Beyond (1917).

GEORGE, W. L.: The City of Light (1912); Until the Day Break (1913); The Making of an Englishman (1914); The Second Blooming (1915); The Strangers' Wedding (1916).

HEWLETT, MAURICE: The Forest Lovers (1898); Life and Death of Richard Yea-and-Nay (1900); New Canterbury Tales (short stories); The Queen's Quair (1904); Fond Adventures (short stories); The Fool Errant (1905); Halfway House (1908); Open Country (1909); Rest Harrow (1910); Brazenhead the Great; The Song of Renny; Mrs.

Lancelot (1912); Bendish (1913); Frey and his Wife (1916); Love and Lucy (1916); Thorgils (1917).

JACOBS, W. W.: The Lady of the Barge (1902); Odd Craft (1903); Captains All (1905); Short Cruises (1907); Sailors' Knots (1909); Ship's Company; Night Watches (1914); The Castaways (1917). (These are representative collections of his short stories.)

JAMES, HENRY: The Turn of the Screw (1898); The Soft Side (short stories — 1900); The Sacred Fount (1901); The Wings of the Dove (1902); The Better Sort (short stories — 1903); The Ambassadors (1903); The Golden Bowl (1904); The Ivory Tower; The Sense of the Past (1917).

KIPLING, RUDYARD: Kim (1901); Just So Stories (1902); The Five Nations (1903); Traffics and Discoveries (1904); Puck of Pook's Hill (1906); Actions and Reactions (1909); Rewards and Fairies (1910); A Diversity of Creatures (1917).

LAWRENCE, DAVID H.: The Trespasser; The White Peacock (1911); Sons and Lovers (1915).

LOCKE, WILLIAM J.: The Morals of Marcus Ordeyne (1905); The Beloved Vagabond (1906); Septimus (1909); Simon the Jester (1910); The Glory of Clementina Wing (1911); The Wonderful Year (1916); The Red Planet (1917).

MACKENZIE, COMPTON: Carnival (1912); Sinister Street (1913–1914); Youth's Encounter (included in the English edition of Sinister Street); Plasher's Mead (1915).

MOORE, GEORGE: Esther Waters (1894); Evelyn Innes (1898); Sister Teresa (1901); The Lake (1905); The Brook Kerith (1916); Lewis Seymour and Some Women (1917).

PHILLPOTTS, EDEN: Children of the Mist (1898); The Striking Hours (short stories — 1901); The River (1902); The Secret Woman (1905); The Portreeve (1906); The Whirlwind (1907); The Mother (1908); The Three Brothers (1909); Brunel's Tower (1915); The Human Boy and the War (1916); The Banks of Colne (1917).

SIDGWICK, ETHEL: Herself (1912); Promise; Succession (1913); A Lady of Leisure (1914); The Accolade (1915); Hatchways (1916).

SINCLAIR, MAY: The Divine Fire (1904); The Helpmate (1907); The Judgment of Eve (1908); The Three Sisters (1914); The Belfry (1916).

WALPOLE, HUGH: The Gods and Mr. Perrin (1911); Fortitude (1913); The Duchess of Wrexe (1914); The Wooden Horse; The Golden Scarecrow (1915); The Dark Forest (1916).

WARD, MRS. HUMPHRY: Eleanor (1900); Lady Rose's Daughter (1903); Fenwick's Career (1906); The Testing of Diana Mallory (1908); The Coryston Family (1913); Delia Blanchflower (1914); Lady Connie (1916).

WELLS, H. G.: **Romances:** When the Sleeper Wakes; The First Men in the Moon; The Food of the Gods; In the Days of the Comet; The World Set Free. **Novels:** The Wheels of Chance (1896); Love and Mr. Lewisham (1900); Kipps (1905); Tono-Bungay (1909); Anne Veronica (1909); The History of Mr. Polly (1910); The New Machiavelli (1911); Marriage (1912); The Passionate Friends (1913); The Wife of Sir Isaac Harman (1914); Bealby (1915); The Research Magnificent (1915); Mr. Britling Sees It Through (1916); The Soul of a Bishop (1917).

II. AMERICAN WRITERS

ATHERTON, GERTRUDE: Senator North (1900); The Conqueror (1902); Rezánov (1906); Ancestors (1907); Julia France and Her Times (1912).

BROWN, ALICE: High Noon (1904); The County Road (1906); The Story of Thyrza (1908); John Winterbourne's Family (1910); Country Neighbors (1910); Vanishing Points (1913); Prisoner (1917); Bromley Neighborhood (1917).

CHURCHILL, WINSTON: The Crisis (1901); The Crossing (1904); Coniston (1906); Mr. Crewe's Career (1908); A Modern Chronicle (1910); The Inside of the Cup (1913); A Far Country (1915).

DAVIS, RICHARD HARDING: **Short stories:** In the Fog (1901); Ranson's Folly (1902); Once upon a Time (1910); The Man Who Could Not Lose (1911); The Red Cross Girl (1912); The Lost Road (1913); Somewhere in France (1915).

DELAND, MARGARET: The Awakening of Helena Ritchie (1906); The Iron Woman (1911); The Voice (1912); Partners (1913); The Rising Tide (1916); Dr. Lavender's People (short stories — 1903); R. J.'s Mother (1908); Around Old Chester (short stories — 1915).

DREISER, THEODORE: Sister Carrie (1901); Jennie Gerhardt (1911); The Financier (1912); The Titan (1914); The Genius (1915).

FREEMAN, MARY E. WILKINS: **Novels:** The Portion of Labor (1901); The Debtor (1905); The Shoulders of Atlas (1908). **Short stories:** The Givers (1904); The Fair Lavinia (1907); The Winning Lady and Other Stories (1909); The Copy-Cat and Other Stories (1914).

GEROULD, KATHERINE FULLERTON: **Short stories:** Vain Oblations (1914); The Great Tradition (1915).

GLASGOW, ELLEN: The Battle Ground (1902); The Deliverance (1904); The Wheel of Life (1906); The Ancient Law (1908); The

Romance of a Plain Man (1909); The Miller of Old Church (1911); Virginia (1913); Life and Gabriella (1916).

HARRISON, HENRY SYDNOR: Queed (1911); V. V.'s Eyes (1913); Angela's Business (1915).

HERRICK, ROBERT: The Gospel of Freedom (1898); The Web of Life (1900); Their Child (1903); The Common Lot (1904); The Memoirs of an American Citizen (1905); Together (1908); A Life for a Life (1910); One Woman's Life (1913); Clark's Field (1914).

LONDON, JACK: **Short stories:** Son of the Wolf (1900); Children of the Frost (1902); The Call of the Wild (1903); The Faith of Men; Tales of the Fish Patrol; Love of Life and Other Stories; Moon Face and Other Stories; Lost Face; South Sea Tales (1911); The House of Pride and Other Tales of Hawaii (1912); The Strength of the Strong (1914); The Turtles of Tasman (1916). **Novels:** The Sea Wolf (1904); White Fang (1905); The Iron Heel (1907); Martin Eden (1909); Burning Daylight (1910); John Barleycorn (1913); The Valley of the Moon (1913); The Mutiny of the Elsinore (1914).

NORRIS, FRANK: McTeague (1899); Blix (1899); A Man's Woman (1900); The Octopus (1901); The Pit (1903); A Deal in Wheat and Other Stories (1903).

PORTER, SIDNEY (O. HENRY): Cabbages and Kings (1905); The Four Million; The Trimmed Lamp; The Heart of the West; The Gentle Grafter; The Voice of the City; Roads of Destiny; Options; Strictly Business (1910); Whirligigs (1910); Sixes and Sevens (1911); Rolling Stones (1912).

POOLE, ERNEST: The Harbor; His Family (1917).

SMITH, F. HOPKINSON: **Short stories:** The Under Dog (1903); At Close Range (1905); The Wood Fire in No. 3 (1905); The Veiled Lady and Other Men and Women (1907); Forty Minutes Late and Other Stories (1909). **Novels:** Oliver Horn; The Tides of Barnegat; Peter; Felix O'Day.

TARKINGTON, BOOTH: The Gentleman from Indiana (1899); Monsieur Beaucaire (1900); The Conquest of Canaan (1905); The Guest of Quesnay (1908); Penrod (short stories — 1914); The Turmoil (1915); Penrod and Sam (1916); Seventeen (1916).

WHARTON, EDITH: **Short stories:** The Touchstone (1900); Crucial Instances (1901); The Descent of Man (1904); Madame de Treymes (1907); The Hermit and the Wild Woman (1908); Tales of Men and Ghosts (1910); Xingu and Other Stories (1916). **Novels:** The Valley of Decision (1902); The House of Mirth (1906); The Fruit of the Tree (1907); Ethan Frome (1911); The Reef (1912); The Custom of the Country (1913); Summer (1917).

WISTER, OWEN: The Virginian (1902); Philosophy Four (1903); Lady Baltimore (1906); Mother (1907); Members of the Family (short stories — 1911).

III. HISTORICAL NOVELS

HEWLETT: The Forest Lovers, Life and Death of Richard Yea-and-Nay, The Queen's Quair, The Song of Renny.

MOORE: The Brook Kerith.

ATHERTON: The Conqueror.

CHURCHILL: The Crisis, The Crossing.

GLASGOW: The Battle Ground.

SMITH: Oliver Horn.

WHARTON: The Valley of Decision.

IV. REALISTIC "LIFE" NOVELS

BENNETT: Old Wives' Tale, and the trilogy, Clayhanger, Hilda Lessways, These Twain.

BERESFORD: The Early History of Jacob Stahl, A Candidate for Truth, The Invisible Event (a trilogy).

BUTLER: The Way of All Flesh.

CANNAN: Round the Corner, Young Earnest, Mendel.

DE MORGAN: Joseph Vance, Alice-for-Short, When Ghost Meets Ghost.

MACKENZIE: Carnival, Sinister Street, Plasher's Mead.

SINCLAIR: The Divine Fire.

DREISER: Sister Carrie, Jennie Gerhardt, The Financier, The Titan, The Genius.

V. SOCIOLOGICAL NOVELS

1. Feminism:

WELLS: Anne Veronica, The Wife of Sir Isaac Harman.

WARD: Delia Blanchflower.

ATHERTON: Julia France, Senator North.

DELAND: The Rising Tide.

GLASGOW: Virginia, Life and Gabriella.

HARRISON: Angela's Business.

2. Marriage and divorce:

GALSWORTHY: Man of Property, The Dark Flower.

GEORGE: The Strangers' Wedding.

LAWRENCE: The Trespasser, The White Peacock, Sons and Lovers.

SINCLAIR: The Helpmate, The Judgment of Eve.
WELLS: Marriage, The Passionate Friends.
CHURCHILL: A Modern Chronicle.
HERRICK: The Gospel of Freedom, Together.
WHARTON: The Custom of the Country.

3. **Politics:**
WARD: The Coryston Family.
WELLS: The New Machiavelli.
CHURCHILL: Coniston, Mr. Crewe's Career.

4. **Poverty, social justice, religion:**
GALSWORTHY: Fraternity, The Freelands.
MACGILL, PATRICK: The Rat-Pit.
WELLS: History of Mr. Polly.
CHURCHILL: The Inside of the Cup, The Dwelling-place of Light.
FREEMAN: The Portion of Labor, The Shoulders of Atlas.
HERRICK: Clark's Field.
HARRISON: V. V.'s Eyes.
POOLE, ERNEST: The Harbor.

5. **Capitalism, and business ethics:**
WELLS: Tono-Bungay.
CHURCHILL: A Far Country.
HERRICK: Memoirs of an American Citizen, A Life for a Life.
LONDON: The Iron Heel.
NORRIS: The Octopus, The Pit.
TARKINGTON: The Turmoil.
SINCLAIR: King Coal.

6. **War:**
DE SELINCOURT, HUGH: A Soldier of Life.
PHILLPOTTS: The Human Boy and the War.
WALPOLE: The Dark Forest.
WELLS: Mr. Britling Sees It Through.
COMFORT, WILL LEVINGTON: Routledge Rides Alone, Red Fleece.

II. RUSSIAN

Among the first Russian writers to achieve a European reputation was Turgeneff. This was due partly to his long residence in Paris and his intimate relations with French authors. Tolstoy's work became known in France at first

largely through his influence. As for Dostoévsky, perhaps the greatest genius of the three, as Turgeneff was unquestionably the greatest artist, and Tolstoy the most commanding personality, he is a twentieth-century discovery to the readers of England and America, for most of his books have been adequately translated only within the last few years. The Great War has been an immense stimulus to interest in Russian literature, and contemporary writers like Andreyev, Artzibasheff, and Gorky find their way into English without much delay. Everybody goes to Russian fiction to find out what we have to hope or fear from Russia; books about Russia have multiplied — sentimental books, many of them, that see (as Hugh Walpole has said) "in the Russian a blessed sort of Idiot unable to read or write, but vitally conscious of God." The Revolution of 1917 has happily relieved partisans of the Allies from the troublesome task of justifying the alliance of the democratic nations of the West with the backward autocracy of Eastern Europe. Their insistence upon the progressive and democratic spirit of the Russian people, so marked in their fiction, is at length justified by events. Russian fiction has been above all democratic; its watchword has been "art for life's sake," art devoted to the service of society, seeking to raise society to higher humanitarian levels. It has been true in the main to the ideals first fully expressed by Gogol, before the middle of the nineteenth century: democracy, unflinching realism, humanitarianism. It has insisted on handling the biggest and most vital problems in the national life with complete freedom and an always fresh questioning spirit. If it has not always answered its own questions, it has at least presented them vividly and powerfully, stripped of the disguises they often wear in other literatures. There is no denying the gloom that hangs over much of this fiction, a gloom that makes the picture of a little student (one of the suicides of Artzibasheff's 'Breaking-Point'), hanging in his garret in the bluish light of a winter's dawn, somehow typical

of a long series of depressing scenes. How much of this gloom is characteristic of the Slavic temperament, how much is due to the evils of the old autocratic régime, the social and political oppression? The literature that will follow the revolutionary upheavals of 1917 may answer that question.

Of the more recent Russian writers of fiction, Chekhov is a sort of bridge between the three giants of the nineteenth century and the group of contemporary authors whose stories and plays reflect the revolutions and shifting ideas of the last fifteen years. Chekhov's many stories interpret the Russia of the 80's and 90's, Russia of the reaction and oppression that followed upon the Liberal hopes of the 60's, the educational activity among the people in the 70's, and the terrorism and revolutionary propaganda that culminated in the assassination of the Czar in the early 80's. The period of the 80's and 90's was marked by intellectual and spiritual prostration. Apathy succeeded enthusiasm and activity; there was general disillusionment. Chekhov's work reflects this disenchantment. He portrays many types of men who see the evil around them, but do not rebel, have even lost the desire to rebel. It is chiefly the gifted, the idealists, who suffer from the sense of the futility of existence. Like events in life, many of his stories are unfinished in effect; they give an impression of character, a dramatic moment, a glimpse of peasant life, a fleeting mood. Others are elaborated, worked out in detail; his studies in abnormal psychology, like 'The Black Monk' or 'Ward No. 6,' for instance, or such sombre pictures of peasant life as 'In the Ravine.' Very charming are the stories of children. He is as delicate and impersonal as Turgeneff; as faithful a realist as Tolstoy. And he is by no means without humor.

Gorky sounds the note of revolt. The writer, he says, must awaken in the hearts of men a desire for liberty, a determination to create new forms of life. His own life, as recorded in 'My Childhood,' and 'In the World,' is more

fascinating than any novel or story he has written. Even the cockroaches, those cockroaches that seem to swarm over the pages of Russian fiction, become truly delightful when, harnessed to a paper sledge, they prance over the smooth kitchen table. Yet this picture of his early life is full of black shadows. Gorky's novels lack the power of his short stories; they suffer from the formlessness that is the besetting sin of the Russian novel. 'Foma Gordyeef' deals with the Russian merchant class on the Volga; 'Mother' is a vivid picture of life among the workers in a Russian factory; 'The Spy' is a study of police spies and secret agents, and has for hero a half-idiotic youth whom Professor Phelps characterizes, with academic elegance, as a "disgusting whelp." Gorky's most original achievement was to introduce the Barefoot Brigade into literature. He idealizes this type: the rebellious, strong spirits, who thirst for liberty, who hate all authority and all fixed things, who declare open war against society, and, for the sake of freedom, despise the pleasures and rewards of civilized life. His best stories (like 'Chelkash') present this ideal of personal liberty, strength, and fierce rebellion. These super-tramps, thieves, smugglers, murderers, as some of them are, compare very favorably with another type found in his stories, — the weak, helpless, depraved, who suffer from a melancholy that one suspects to be the result of laziness, vodka, and generally unsanitary living. Gorky's achievement, original as it is and full of vitality, has scarcely equalled his promise.

Sologub is an interesting contrast to Gorky in some of his work, particularly in his fairy tales and humorous stories. He has power to create atmosphere and to handle the fantastic. Both fantasy and realism are curiously blended in the two novels that have been translated, 'The Little Demon,' and 'The Created Legend.' Kuprin, who has been compared to Kipling, is a satirical realist, with some fourteen volumes of short stories to his credit. His novel of garrison life, 'The Duel,' a masterpiece of

realism, was taken as an indictment of army life, though he disclaimed any but an artistic intention. Artzibasheff is the most sensational, both in choice of themes and in treatment, of present-day writers in Russia. His hero Sanine is a cheerful anarchist who strolls through life entirely self-possessed and self-sufficient, delighting in his own natural instincts, totally unaffected by public opinion. He is rather a pleasant contrast to that weak-willed, self-tormented type of Russian hero, who continually seeks the meaning of life: "I sneezed just now," (Artzibasheff ironically represents such a youth as saying); "have I in sneezing fulfilled my destiny?" 'Sanine' is an apology for individualism. But Saninism seems to break down in the more powerful novel, 'The Breaking-Point.' The theme is the deadly nausea produced by mere existence; the grayness and folly of living. Most of the characters reach the breaking-point sooner or later and commit suicide. To escape from the depressing influence of this often brilliant book, one takes, in self-defense, to counting up the casualties and making flippant remarks. When one realizes that out of some fifteen characters, seven kill themselves by rope, water, bullet, and knife, that three die natural but ghastly deaths, that every woman, except one who is dying of consumption when the story opens, is seduced during the course of the book, — one begins to think of it all as a bad dream. But bad dreams may be too vivid to forget.

Andreyef's characters, like Dostoévsky's, are mostly abnormal — madmen, neurasthenics, beings fatally wounded in the struggle of life. 'The Dilemma' is an astonishingly subtle and impressive analysis of a foundering intelligence. 'The Crushed Flower' reveals a tender and sympathetic handling of a child's imagination; but he usually prefers to portray melancholy moods and the torments of existence. His characters tend to become incarnations and symbols rather than human beings. Like Poe, who influenced him, he has a predilection for the horrible and a passion for the

study of solitude, silence, death. But Poe never comes in touch with reality: his stories are of no time or place. Andreyef, in the true Russian tradition, is an uncompromising realist in detail, even when he is most abstract in theme. And in his best work, 'The Red Laugh' (to be recommended to any who feel disposed to glorify war) and 'The Seven Who Were Hanged,' it is the harmony between the imaginative and the realistic that gives them their power. Andreyef is probably greatest and sanest in 'The Seven Who Were Hanged,' which reveals a truly divine compassion and insight, worthy of Dostoévsky; and most powerful in 'The Red Laugh.' He is a thorough artist. But so far, his mind has dwelt by preference on the abnormal and diseased.

READING RECOMMENDED

AUTHORS	REFERENCES
Andreyef	1: 526–537
Chekhov	6: 3600 a–3600 o
Dostoévsky	8: 4779–4805
Gogol	11: 6455–6474
Goncharof	11: 6533–6548
Gorky	11: 6564 a–6564 t
Tolstoy	25: 14985–15030
Turgeneff	25: 15057–15130

For a list of English translations of Russian fiction, see ‹Russian Literature› by Louis S. Friedland, pp. 278–284.

For a history of Russian Literature, see Prince Kropotkin's ‹Ideals and Realities in Russian Literature› (1915), and A. Brückner's ‹Literary History of Russia› (1908). For criticism, see W. L. Phelps's ‹Essays on Russian Novelists,› M. Baring's ‹Landmarks in Russian Literature,› E. M. Vogüé's ‹The Russian Novel,› and S. Persky's ‹Contemporary Russian Novelists.› See also Leo Wiener's ‹Anthology of Russian Literature.›

III. GERMAN, SCANDINAVIAN, DUTCH

Germany. Of the three German novelists selected by Professor Lewisohn ('Spirit of Modern German Literature')

in support of his claim that Germany can show work as great in the novel as in the drama, one, Thomas Mann, is known as yet in only one English translation. Clara Viebig's 'Our Daily Bread' ('Das tägliche Brod'), a study of the character and life of a servant girl among the Berlin poor, recalls George Moore's 'Esther Waters' in theme, and Zola's 'L'Assommoir' or 'Ventre de Paris' in naturalistic technique. We are assured, however, that the German naturalists are not children of Zola's spirit; they do not shrink from recording brutality and squalor, but they are inspired by compassion, — somewhat unfair, this, to Zola. Gustav Frenssen, the Holstein country parson, interprets and reflects the world of the peasantry in an ancient land. He gives us studies of the peasant under the pressure of modern problems of the state and of the soul. It is unfortunate that the highly praised work of such younger writers as Ricarda Huch and Hermann Hesse remains untranslated, while Sudermann's 'Song of Songs' achieves a scandalous success with English readers.

Sweden has produced one of the greatest and best-loved of modern novelists in Selma Lagerlöf, whose studies of Swedish peasant life, with its background of superstition and folklore, its poverty and its religious aspiration, are handled with charm and psychological insight, and informed with a fine idealism. Sweden did well to furnish Miss Lagerlöf as an antidote to Strindberg.

The **Danish** Martin Nexö's 'Pelle the Conqueror' is being recognized as the greatest of labor novels. The volumes entitled in **Dutch** 'The Books of the Small Souls' have now been translated from the Dutch of Louis Couperus. In this study of a large family in The Hague, social convention is the central theme; subservience to convention is the vice of small souls. Queredo's 'Toil of Men,' in a series of realistic pictures of a community of market gardeners near the capital, unrolls a panorama of toil and poverty waging a losing battle with nature.

READING RECOMMENDED

AUTHORS	REFERENCES
Björnstjerne Björnson	4: 1959–1967
Gustav Frenssen	10: 6010 a–6010 p
Gerhart Hauptmann	12: 7025–7040 n
Selma Lagerlöf	14: 8800 a–8800 t
Arthur Schnitzler	21: 12922 a–12922 n
August Strindberg	23: 14118 a–14118 p
Hermann Sudermann	23: 14166 b–14180 n

TRANSLATIONS

1. **German:**

FRENSSEN, GUSTAV: Jörn Uhl (1905); Holyland (1906); Three Comrades (1907); Peter Moor's Journey to Southwest Africa (1908); Klaus Hinrich Baas (1911); Peter Moor (1914).

HAUPTMANN, GERHART: Fool in Christ: Emanuel Quint (1911); Atlantis.

MANN, THOMAS: Royal Highness (1917).

ROSEGGER, PETRI: The Forest Schoolmaster (1901); The God Seeker (1901); Earth and the Fulness Thereof (1902); Forest Farm; Tales of the Austrian Tyrol (1912).

SCHNITZLER, ARTHUR: Bertha Garlan: A Novel (1913); Viennese Idyls (1913); The Road to the Open (1913).

SUDERMANN, HERMANN: Dame Care; The Undying Past (Es War, 1906); Regina (Der Katzensteg); The Song of Songs (Das Hohe Lied, 1909); The Indian Lily and Other Stories (1912).

VIEBIG, CLARA: Absolution; Our Daily Bread; The Son of His Mother.

WOLZOGEN, ERNST VON: Florian Mayr (1914); Third Sex (1914).

2. **Norse:**

BJÖRNSON, BJÖRNSTJERNE: The Novels (13 volumes, edited by Edmund Gosse, 1897–1912, Macmillan).

HAMSUN, KNUT PEDERSEN: Shallow Soil (1914).

3. **Swedish:**

LAGERLÖF, SELMA: The Story of Gösta Berling; Invisible Links; From a Swedish Homestead; Jerusalem (2 parts, pub. W. Heinemann); The Wonderful Adventures of Nils; Christ Legends; Further Adventures of Nils; The Girl from the Marshcroft and

Other Stories; The Miracles of Anti-Christ; Liliencrona's Home; Legend of the Sacred Image; The Emperor of Portugallia. (Collected works published by Doubleday, Page & Co.)

STRINDBERG, AUGUST: Easter and Stories from the Swedish (1912); Confessions of a Fool (1913); In Midsummer Days and Other Tales (1913); The Red Room (1913); The German Lieutenant and Other Stories (1915); Married; On the Seaboard.

4. **Danish:**

NEXÖ, MARTIN ANDERSEN: Pelle the Conqueror (complete translation in 4 volumes, 1917).

5. **Dutch:**

COUPERUS, LOUIS: Small Souls (1914); The Later Life; The Twilight of the Souls.

QUEREDO, I.: Toil of Men (1910).

IV. FRENCH

The exaggerated emphasis of the naturalistic school in France upon the external and the physical led to a reaction in favor of the analysis of mind and sentiment and the study of moral problems. Important as an influence, too, was the psychological intensity of the Russian novelists, who were more promptly appreciated in France than in England. "Reaction against Realism," writes Miss Stephens, "characterizes alike the novel of manners of Anatole France, the sociological novel of Barrès, the psychological novel of Bourget, the passion novel of Prévost, and the moral studies of Édouard Rod." With most of these novelists, all excellent psychologists, some special type of character is associated: the scholar, with France; the politician, with Barrès; the peasant, with Bazin; the sailor, with Loti; the lover, with Rod; the fashionable cynic, with Bourget. Pierre de Coulevain's novels emphasize the contrast between the French, and the English or American temperament. René Bazin felt that naturalism, especially in Zola's 'La Terre,' had misrepresented the French peasant. He interprets provincial and rustic life. As a Catholic, M. Bazin can regard poverty as a blessing in disguise; and

(one critic remarks) this doctrine, though it may be economically pernicious, is artistically an advantage to his work. M. Bazin handles certain problems of a social nature, such as the abandonment of the country for the town ('La Terre qui Meurt'), the tragedy of race antagonism in Alsace and Lorraine ('Les Oberlé'), the tyranny of the trades unions ('Le Blé qui Lève'), the misfortune of the nuns thrown out into the world by the action of the government in closing their schools ('L'Isolée'). His main theme is the love of the peasant for his native soil.

A marked tendency of the twentieth century has been a revolt against intellectualism, a revolt stimulated by the philosophy of William James and of M. Bergson, with its emphasis on instinct and intuition. It has expressed itself in a desire to return to authority, instead of relying on the individual reason. It is associated with a revival of Catholicism, of nationalism, even of monarchism. Jean-Christophe, the hero of the life-novel that best reflects all the changing developments of French thought before the War, finds himself puzzled, towards the close of his career, by the ideas of the son of his old friend Olivier. Georges wants certitude, discipline, authority; he joins societies, lays down rules. The free-lance Christophe has never felt this need: "Why should one shut oneself up in a camp? Isn't it much better outside?" "The mind needs certitude," replies Georges; "it needs to adopt principles admitted by the mass of mankind at a given period." To Jean-Christophe, this need for rules, this fear of one's own intelligence, is merely a hanging-on to one's great-grandmother's apron strings: "Can't you walk alone?" "We must take root, 's'enraciner.'" "Do trees need to be in pots in order to take root? The earth's there, free to every one. Strike your roots deep into it. Find your own laws." M. Rolland fears intellectual indolence in this return to authority. Monarchism is associated with the critic Charles Maurras, nationalism with the novelist M. Barrès, both of them anti-

Dreyfusard. Some understanding of the Dreyfus case is essential to any reader of modern French. Unfortunately, M. Barrès, one of the most influential writers, is not yet accessible in English translation. Neither Maurras nor Barrès is a Catholic, though they urge the restoration of the authority of the Pope. M. France refers ironically to the revival of religion, as a sort of fashion, in his 'Revolt of the Angels.' Under the Ancien Régime, he notes, the people were believers, the nobility and the educated bourgeoisie were not; to-day the people believe in nothing; the bourgeoisie want to believe, and succeed — sometimes. M. Barrès is a republican, who has evolved nationalism out of regionism and traditionism; you must root yourself in your native soil, and stick to your ancestors; cultivate all that is racial. Nationalism declares itself, also, in colonial and maritime novels. Pierre Mille, sometimes called the French Kipling, has handled subjects connected with the foundation and extension of the French colonial empire.

READING RECOMMENDED

AUTHORS	REFERENCES
Maurice Barrès	3: 1570 a–1570 n
Paul Bourget	4: 2252–2262 t
Twentieth Century Fiction (H. W. Boynton)	9: 5686 a–5686 t
Anatole France	10: 5909–5919 k
Joris Karl Huysmann	13: 7834 a–7834 f
Romain Rolland	20: 12356 a–12356 n
Emile Zola	26: 16283–16324

See also ‹French Novelists of To-day› (series 1, 1908; series 2, 1915) by Winifred Stephens; and ‹Five Masters of French Romance› by Albert Léon Guérard (1916). The list that follows includes the principal English translations, with their dates.

TRANSLATIONS

Aicard, Jean: The King of Camargue (1901); The Diverting Adventures of Maurin (1909); Maurin the Illustrious (1910).

Bazin, René: A Blot of Ink (1892); The Coming Harvest (1908); The Nun (L'Isolée, 1908); This, My Son (Les Noêllet, 1909); Redèmption (De Toute son Âme); The Barrier (1910); The Children of Alsace (Les Oberlé, 1912); The Autumn Glory (La Terre Qui Meurt); The Penitent; Davidée Birot; Those of His Own Household (Madame Corentine, 1914).

Berger, Marcel: Ordeal by Fire (Le Miracle du Feu).

Bourget, Paul: Love's Cruel Enigma (1891); Pastels of Men (1892); The Son (André Cornélis, 1893); Cosmopolis (1893); A Living Lie (Mensonges); Antigone and Other Portraits of Women (Voyageuses, 1898); The Land of Promise; The Disciple (1901); A Tragic Idyl; Monica and Other Stories (1902); A Divorce (1904); A Saint (1907); The Weight of the Name (1908); The Night Cometh (Le Sens de la Mort, 1916).

Boylesve, René: A Gentlewoman of France (1916).

Coulevain, Pierre de (Mme. Favre de Coulevain): American Nobility (1897); Eve Triumphant (1902); On the Branch (1910); The Unknown Isle; The Wonderful Romance (1914).

France, Anatole: Jocasta and the Famished Cat; The Crime of Sylvester Bonnard; The Aspirations of Jean Servien; My Friend's Book; Balthasar; Thaïs; Mother-of-Pearl; The Red Lily; At the Sign of the Reine Pédauque; The Well of St. Clare; The Elm-Tree on the Mall; The Wickerwork Woman; The White Stone; The Gods are Athirst; The Revolt of the Angels.

Loti, Pierre: Romance of a Spahi; Rarahu; An Iceland Fisherman; Madame Chrysanthème; The Book of Pity and of Death; A Phantom from the East; A Child's Romance; Ramuntcho; Disenchanted.

Mille, Pierre: Joffre Chaps and Some Others (1915); Under the Tricolour (1915); Louise and Barnavaux (1916).

Prévost, Marcel: Simply Women (selections from his works, 1910); Letters of Women; Frédérique; Guardian Angels (1914).

Rod, Édouard: The White Rocks; Pastor Naudié's Young Wife.

Rolland, Romain: Jean-Christophe (1910–1913).

Tinayre, Marcelle: The House of Sin; The Shadow of Love (1911); Madeleine at Her Mirror (1913).

V. SPANISH AND ITALIAN

Modern **Spanish fiction** (of which, unfortunately, there are few English translations) has had two preoccupations:

to give a faithful picture of old, conservative Spain; and to present the momentous problems of Church and society, now exercising the intelligence of the nation. The first has resulted in what is called the regional novel, which utilizes, as the background of some human drama, the social, political, and religious peculiarities of some provincial community. The 'José' of Armando Valdés pictures the life of a simple fishing village. But the presentation of genre pictures and the interpretation of provincial life is yielding to the fiction that reflects radical changes in the thought of the nation. Books obnoxious to the Church and the conservatism of old Spain are said to be very popular; it is even reported that an English suffragette figures in a recent novel. A common motive in the modern novel is the breach of the Seventh Commandment. Galdos, writer of historical novels that follow the events of nineteenth century Spanish history, attacks the interference of the Church in society and politics. The prophet of revolution is Blasco Ibañiz. He treats of the herd, the lowest dregs in the cities, the vineyards, and the fishing villages. 'La Catedral,' with its pictures of the Toledo clergy, tells the story of a Barcelona anarchist, a dreamer of dreams, whose doctrines have disastrous effect on some of those who follow without understanding him.

In contemporary **Italian fiction,** two writers have achieved international reputation — Fogazzaro and d'Annunzio, one a Christian idealist, the other a pagan. Fogazzaro's usual theme is the ultimate triumph of the ideal aspirations of the soul over man's baser instincts. In 'The Saint' he attempted to reconcile traditional Catholicism to modern thought and science, with the result that his book was placed upon the Index. Fogazzaro is one of the few Italian novelists uninfluenced by Zola. The Neapolitan, Matilde Serao, "a vivid painter and a rich register of sensations and impressions," is a disciple of Zola. As for d'Annunzio, as a novelist, no one has characterized him better

than Henry James, with his "artistic intelligence of extraordinary range and fineness concentrated almost wholly on the life of the senses." He aims at beauty at any price, not in any perceptible degree moral beauty. He is unrivaled in recording the phenomena of passion, as it prevails between his men and women; and as James truly says, scarcely anything else does prevail.

READING RECOMMENDED

AUTHORS	REFERENCES
D'Annunzio	1: 574–585 e
Fogazzaro	10: 5852 a–5852 v
Galdos	10: 6153–6164
Valdés	25: 15199–15212
Valera	25: 15220–15230

TRANSLATIONS

1. **Spanish:**

ALARCÓN, DON PEDRO: Captain Poison (1914); The Child of the Ball (1892).

GALDÓS, PEREZ: Trafalgar (1884); The Court of Charles IV (1888); The Battle of Salamanca; Saragossa (1899).

IBAÑIZ, VICENTE BLASCO: The Shadow of the Cathedral; The Blood of the Arena; Sonnica.

VALDÉS, ARMANDO: Sister Saint Sulpice (1890); The Joy of Captain Ribot (1900); José (1901); The Fourth Estate (1901).

2. **Italian:**

D'ANNUNZIO, GABRIELE: The Child of Pleasure (Il Piacere); The Intruder (L'Innocente); Episcopo & Co.; The Triumph of Death; The Virgins of the Rocks; The Flame of Life.

FOGAZZARO, ANTONIO: The Woman (Malombra, 1907); The Politician (Daniele Cortis, 1908); The Patriot (Piccolo Mondo Antico); The Sinner (Piccolo Mondo Moderno); The Saint (1907); Leila (1911).

SERAO, MATILDE: After the Pardon (1909); The Ballet Dancer and On Guard; The Conquest of Rome; Fantasy; The Land of Cockayne.

TWENTIETH CENTURY ESSAYS

BY DOROTHY BREWSTER

WHAT is the field covered by the twentieth century essay? A criticism of a recent book of essays characterized the "pure" essay as anachronistic, and stated that, except in the "more arid and cloistered" magazines, the essay had capitulated to the special article. What is this anachronistic pure essay? Would Bacon's essays be classified as "pure"? Bacon wrote of Truth, Death, Revenge, Parents and Children, Marriage and Single Life, Love, Atheism, Empire, Gardens, Prophecies, Suitors, Education, — matters, that is, of the widest human interest, or other matters more closely connected with his business as a statesman or his pursuits as a scholar. He offered his readers "counsels, civil and moral," admonition, instruction. Thus the essay arose as "the handmaiden of philosophical speculation, when philosophy was a generous and inclusive name for knowledge in general." We read the Bacon essay for its wisdom, and the Lamb essay (another variety of the "pure" essay) for the charm of its self-revelation. The writer may reveal himself through any kind of haphazard, unscientific, leisurely, and delightful speculation — on poor relations, ears, old china, chimney-sweepers, roast pig, old actors. The only requirement (but it is an exacting one) for the essay in the revelatory vein is that there should be a definite personality to reveal. The essays of Mr. A. C. Benson, for instance, in their avoidance of excess, their delicacy, their quiet charm, reveal the scholar, devout but not ascetic, academic but not aloof. And one is always glad to listen to Mr. Le Gallienne or Miss Repplier, in the

cloistered 'Atlantic' or 'Harper's,' discourse on any topic, from cats or patriotism to salt-marshes.

If the old leisurely "pure" essay is becoming archaic, it is due to the fact that "the disheartening extent and depth of modern knowledge, with its multifarious divisions, its distinctions and specializations, its technical terminologies, makes mere lay speculation seem a dilettante impertinence." At all events, the mere lay speculator must now assume the air of an expert, — brisk, businesslike, polemic, — though perhaps the impertinence of his speculation is thereby increased rather than diminished. Note how Mr. H. G. Wells plunges into modern knowledge. The synopsis of his 'Social Forces in England and America' reads in part: "He considers the King and speculates on the New Epoch; he thinks Imperially, and then coming to details, about Labor, Socialism, and Modern Warfare; he discourses on the Modern Novel and the Public Library; criticizes Chesterton, Belloc, and Sir Thomas More, and deals with the London Traffic Problem as a Socialist should; he doubts the existence of Sociology, discusses Divorce, Schoolmasters, Motherhood, Doctors, and Specialization; questions if there is a People, and diagnoses the Political Disease of our times; he then speculates on the future of the American population, considers a possible set-back to civilization, the still undeveloped possibilities of Science, and — in the broadest spirit — the Human Adventure." A simpler synopsis, equally inclusive, might have been furnished by the titles of Mr. Belloc's collections of essays — 'On Anything,' 'On Something,' 'On Nothing.' A list (compiled by Mr. Slosson) of G. K. Chesterton's dislikes is suggestive of the range of his speculations: cocoa, colonies, divorce, equal suffrage, Esperanto, eugenics, latitudinarianism, Lloyd George, official sanitation, organized charity, peace movements, pragmatism, prohibition, simplified spelling, vaccination, vivisection, and workingmen's insurance. In the face of this evidence, what can be said in defining the modern essay except that its field is

everything that relates to man and society? It may be written in the speculative, the revelatory, the informative, the polemical, the appreciative, the admonitory vein. It must, however, be addressed to the intelligence of the general reader; otherwise it becomes material for the university class-room, the expert's laboratory, or the scholar's study.

In the essays classified below as sociological, speculation ranges far afield; destructive and constructive criticism neglects no social or economic institution of society. Here we meet old friends in new guises: the Old Maid, a pleasantly humorous topic for the older essayists, becomes the subject, not of jest, but of sociological investigation. Society is being deprived of her possible children, and it is her children, precisely, that are needed to regenerate society. Or the Pig, served, roasted, for our delectation by Lamb, is offered up, slaughtered by brutal methods, for our pity by Galsworthy. The cruelty of society, not the enjoyment of the heartless epicure, is the theme. What is wrong with the world? Everything, if we accept in good faith all the explanations of Shaw, Wells, and Chesterton; for among them, they contrive to overthrow everything that is heterodox as well as everything that is orthodox. What one attacks, the other champions. "Chesterton discovers new reasons in things; Shaw discovers new unreasons in things." And the highly stimulated reader is in danger of finding no reason in anything. Other writers cultivate assiduously one corner of the field: Edward Carpenter, Havelock Ellis, and the Swedish feminist Ellen Key have dealt with various problems of sex, and different aspects of the Feminist movement.

Besides the sociological essays, other groups may be somewhat loosely classified: essays in the field of philosophy, religion, and science; in that of politics, history, and war; and in that of literature, art, and music. Most of the literary critics write now and then on general topics, or make excursions into neighboring territory. The ninth volume of Paul

Elmore More's Shelburne Essays, for instance, is concerned with the problem of "the elect against democracy," and criticizes the unquestioning acceptance of certain popular humanitarian ideals. On the other hand, the social critics find the literary essay a useful medium for the exposition of their own theories; it happens very conveniently that Dickens or Ibsen had the same views as Chesterton or Shaw about public-houses or ideals. In many cases, the literary critics are identified with certain fields of work. Austin Dobson is the delightful interpreter of the eighteenth century; Brander Matthews has taken the drama and the theatre in all their aspects as his province; James Huneker writes on plays and playwrights, musicians, and artists. Not much of the work of the foreign critics has been translated. But the musical criticism of Romain Rolland and his biographies of musicians are accessible, and so is most of the work of Georg Brandes.

The philosophers are not content with an audience of philosophers, and their speculations (to some extent, at least) are in a form not beyond the comprehension of the educated multitude. Haeckel, according to Mr. Slosson, declared that he had set forth his philosophy of Monism with due dignity and order in his 'General Morphology,' and for thirty years nobody read it; "nobody reads it now, even when they criticize my ideas; so what could I do but put them forth in a way that would secure attention?" And his 'Riddle of the Universe' became a "best-seller." Pragmatism and Vitalism, expounded by philosophers with the literary gifts of William James and Bergson, have no difficulty in attracting general interest. Partly as a result of the Great War, curiosity about philosophical theories — German, especially, — has grown, and Chesterton's once heretical view has a chance of being accepted: "The most practical and important thing about a man is his view of the universe. . . . It is important to know the enemy's numbers, but still more important to know the enemy's philosophy."

In addition to the articles in the Library referred to below, the two books by Edwin E. Slosson — 'Six Major Prophets,' and 'Major Prophets of To-day' — will be found useful. In the list of political and historical essays has been included a group of the more interesting books on the causes and purposes and problems of the war, by writers of divergent viewpoints.

READING RECOMMENDED

AUTHORS	REFERENCES
Arthur Balfour	2: 1283–1304
Henri Bergson	3: 1800 a–1800 t
F. Brunetière	5: 2603–2612
Samuel Butler	5: 2934 a–2934 v
Edward Carpenter	6: 3306 a–3306 h
G. K. Chesterton	6: 3628 a–3628 x
Benedetto Croce	7: 4180 a–4180 aa
Austin Dobson	8: 4741–4743
Jean Henri Fabre	9: 5626 a–5626 h
Guglielmo Ferrero	9: 5648 a–5648 p
Anatole France	10: 5909–5919 k
Ernst Haeckel	11: 6781–6792 b
W. D. Howells	13: 7653–7656
Henry James	13: 8071–8109 j
William James	13: 8109 k–8109 z
H. W. Mabie	15: 9372 a–9372 q
Brander Matthews	16: 9802 a–9803 c
Friedrich Nietzsche	18: 10664 a–10664 x
Romain Rolland	20: 12356 a–12356 n
Theodore Roosevelt	20: 12384–12396 r
G. B. Shaw	22: 13265 d–13266 f
Leslie Stephen	23: 13898 a–13898 c
Lyof Tolstoy	25: 14985–15030
H. G. Wells	26: 15789 a–15789 r
Woodrow Wilson	26: 16047–16048 m

I. ESSAYS ON LITERATURE, ART, AND MUSIC

1. English and American:

BELLOC, HILAIRE: On Anything; On Something; On Nothing.

BENSON, A. C.: The Upton Letters; At Large; The House of Quiet; From a College Window; Beside Still Waters; The Silent Isle; Rossetti; Ruskin; Walter Pater.

BIRRELL, AUGUSTINE: Collected Essays; Essays about Men, Women, and Books; Essays and Addresses; In the Name of the Bodleian and Other Essays; Obiter Dicta; Res Judicatæ; Andrew Marvell; William Hazlitt.

BROWNELL, W. C.: American Prose Masters; Victorian Prose Masters; French Art; French Traits.

CHESTERTON, G. K.: Charles Dickens, a Critical Study; Appreciations and Criticism of Dickens; Victorian Age in Literature; George Bernard Shaw; Robert Browning; William Blake; Varied Types; Five Types.

DOBSON, AUSTIN: Eighteenth Century Essays; Eighteenth Century Studies; Eighteenth Century Vignettes; Fanny Burney; Fielding; Hogarth; Samuel Richardson.

GOSSE, EDMUND: French Profiles; Portraits and Sketches; The Jacobean Poets; A History of the Eighteenth Century; Northern Studies; Henrik Ibsen.

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HAECKEL, ERNST: The Riddle of the Universe; The Wonders of Life; The Natural History of Creation; The Evolution of Man; Monism as Connecting Religion and Science.

NIETZSCHE, FRIEDRICH: Complete Works (18 vols., Macmillan). Especially volumes 11–16, containing Thus Spake Zarathustra, Beyond Good and Evil, Genealogy of Morals, Will to Power, Twilight of Idols, The Anti-Christ.

OSTWALD, WILHELM: Individuality and Immortality; Natural Philosophy.

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General Linguistic; Philosophy of the Practical: Economic and Ethic; Historical Materialism and the Ethics of Karl Marx.

5. **Russian:**

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WILSON, WOODROW: Congressional Government; Constitutional Government in the United States; A History of the American People; The New Freedom; The State: Elements of Historical and Practical Politics; Why We Are at War.

V. ESSAYS ON THE GREAT WAR

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GALSWORTHY, J.: A Sheaf.

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WELLS, H. G.: What is Coming?; Italy, France, and Britain at War.

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TWENTIETH CENTURY POETRY

BY DOROTHY BREWSTER

I. ENGLISH AND AMERICAN [1]

"PUBLISHING a book of verse," a newspaper wit said recently, "is like dropping a rose petal down the Grand Canyon and listening for the echo." Contributory to the revival implied are a half dozen poetry magazines, several national poetry societies, one trader of rhymes for bread, the poet on reading tours, and that advertisement by which the voice of the writer is heard in the Grand Central Palace and the department store. One expects, then, a complexity of interests.

The accent of twentieth century poetry, in contrast to that of the æsthetes and erotics of the eighteen-nineties, is humanitarian. This outlook on affairs had been gathering itself through the work of established poets who were in 1900 still contributing. With Kipling's, and Riley's, attention to the common man, the new century inherited democracy from Edwin Markham and Richard Burton, and reform in the interests of Gilder. Early to speak in these interests was the 1901 volume of William Vaughn Moody. 'Gloucester Moors' serves at the start to show what alliance with beauty the humanitarians have made to save their purpose. In 'The Singing Man' Miss Peabody pleads for "the day of some more equal portion." The 'Indignation Ode' of Lascelles Abercrombie, the work of James Stephens, and the indictments of Gilbert Chesterton witness the English protest. Of these the speculative and

[1] Written in collaboration with Miss Shirley V. Long, Assistant in English at Columbia University.

lucent thinker is Lascelles Abercrombie, who sees the goal of evolution in a rapture which will know itself without the contrast of pain. James Stephens, in 'A Prelude and a Song,' voices a not dissimilar faith in human destiny, and the onward looking Christianity of Alfred Noyes is harmonious.

But neither the "soft evangel of equality" nor infant science's toy, the Race, are reason, E. A. Robinson says, for launching other souls toward a manifest end of ashes if we have truly no faith in spiritual whisperings. Harold Monro, on the other hand, affirms, after quests for a really satisfactory God, the divine in realities. So, though there is devotional poetry, the world is to the significant poets a very fair place—the rose that is "heaven to smell" in 'The Mystery' of Ralph Hodgson who hymns, in his 'Song of Honour', the coming of the spiritual through the material. Both worlds edge the vision of Miss Macaulay. And Miss Branch, increasing Blake's eyesight through mathematics and science, sees infinity in a grain of sand or Uriel in a pot washer.

Walter de la Mare, who may be intangibly a mystic, is a vegetarian fed on honey dew. Therefore his verse is haunted. More familiar spirits peep into the lyrics of Fannie Stearns Davis. But though she perceives the colors given to very few of us to see, she warns us that the original of her satyr bairn was a flat-heeled Old Maid. De la Mare and Miss Macaulay both depict the creatures with a loving fidelity. Indeed, this sympathy is the nature poet's contribution to the humanitarian movement, and ascends to Ridgely Torrence's impassioned 'Threnody on the Hunting Season.' But there is landscape poetry, too — in Olive Dargan's work, or the 'Grantchester' of Rupert Brooke. More bucolic, and humorous, are Miss Macaulay's 'St. Mark's Day' and Mrs. Wood's 'Marlborough Fair.' The 'Stillwater Pastorals' are the poetry of a farmer. And we boast a stray Elizabethan and a tramp cavalier in Miss

Reese and W. H. Davies. For the sea, too, go to Davies, or to Masefield and Flecker. Bliss Carman's latest volume shows him still the nature poet. But there is one to question all other claims to that title, for Madison Cawein wrote nature poetry quite unadulterated.

This, we hear, is the age of the child. Certainly, the singing of childhood continues over from the past decade. The best known poets do it, and of their work De la Mare's songs are not second in charm.

Richard Le Gallienne, having abandoned his former manner, is happily capable, whether for a music of conscious art such as 'A Caravan from China Comes,' or the direct feeling of 'An Invitation.' John Davidson, in the midst of humanitarian "testaments," kept to the end an unimpaired lyrical gift. Mrs. Woods and Alice Meynell were some time ago established in anthologies. Edith Thomas has described herself — she is one of the true Bacchanals. "Hardy Annuals" is Louis Untermeyer's term for Wheelock, Miss Garrison, Zoe Akins, and Towne. In her 'Little Gray Songs,' Grace Norton's work is at its best. Joyce Kilmer is a lyrist of individuality. And in all changing moods, Sara Teasdale is the poet of love. Miss Peabody's work is less personal and more aërial, with the ease of song. But for singing, as we knew already, we look to Miss Reese. Miss Widdemer is a new poet with a range of theme and metrical skill. And approaching our world now from their legend and romance, come the poignant and infallibly wrought lyrics of the Irishers. Only once or twice, as in 'The Mystic' of Cale Young Rice, or 'End and Beginning,' Miss Burr's invocation to Baldur the spirit of light and freedom, does this decade inherit from the last anything of Miss Guiney's clangor.

William Watson's 'Sonnets to Miranda' invest the heroine of them with a baronial character. John O'Hara, Mahlon Fisher, Corinne Robinson, and Arthur Ficke are making effective and finished sonnets. For quiet perfection

of craftsmanship, Thomas Jones has for some time held attention. John Masefield and Olive Dargan use the Shakespearian form. The long fusing, or confusing, of the types is complete in the work of writers who do not hesitate to finish a Shakespearian sonnet with an Italian sestet, or to use one Shakespearian quatrain in an Italian octave. (Well, too many think a Shakespearian sonnet has an octave!) This freedom triumphs for the moment by virtue of Rupert Brooke's fame. An example like 'The Hill,' praised by sonnetteers as impeccable as Professor Woodberry, acquits the license of caprice.

For the very short poem, the later work of Father Tabb, a distinguished lapidary, belongs here. Robert Loveman's was a pretty accomplishment with the eight-line poem. And Ridgely Torrence has treated the quatrain (in sequence) with a neat whimsicality. Brian Hooker is the inventor of a seven-line form, 'The Turn,' in which the idea turns upon the recurrence of the refrain at the end with a different sense. 'The Cinquain,' an unrhymed five-line poem containing a dynamic mood or thought, is the invention of Adelaide Crapsey. She has written bits of requiem which are unforgettable. Hodgson, with sometimes Emily Dickinson's cadence, makes a mystic of the small poem. Many of the latest poets tend to briefest expression; for instance, the 'Hellenica' of O'Brien, Aldington's 'Images' and certain of Kreymborg's "mushrooms." But these belong to the school of free forms.

The notable poem of the Shakespeare year is a dramatic monologue, 'Ben Jonson Entertains a Man from Stratford,' by E. A. Robinson, a psychologist whose studies have the deftness and delight of familiar verse. His 'Lincoln' and that of Edwin Markham remain from the centenary. Two memorial poems, Towne's 'The Quiet Singer,' on Francis Thompson, and MacKaye's 'Uriel,' on Moody, have distinction. Moody's 'Ode in Time of Hesitation' is idealistic patriotism of permanent value. Among his odes, George

Sterling has one on the centenary of Robert Browning which has been much praised. Bridges, in his later work, several times uses the ode. Elsa Barker's 'The Frozen Grail' and 'Breshkovskaya' are memorable tributes to discovery and patriotism. As an occasional poet, Percy MacKaye takes high place.

Romance flows as a source. Of course, Greek legend has an influence. But in the pictorial work of Clinton Scollard, Oriental influence is most potent. A poet who has partaken much of both is James Elroy Flecker. Perhaps a larger factor has been Celtic. And it is significant that Yeats in his later poetry has turned to contemporary things.

The narrative forms have come again into being. Besides the patriotic and romantic ballads of Scollard, Robinson's 'Captain Craig' contains unusual ballad and narrative. There is a unique combination of actuality and poetry in 'The Horse Thief' of William Rose Benet, an indigenous account of a cowboy Bellerophon. Neihardt's 'Hugh Glass,' an epic tale of the Northwest, has won favorable comparison with both Noyes and Masefield. Arthur Guiterman's mock ballad of a department store, 'The Quest of the Riband,' outdoes the Hursts and Ferbers. In the 'Drake' of Alfred Noyes, blank verse narrative attains the heroic, and his 'Tales of the Mermaid Tavern' illustrate again his preference for the past of England. Masefield began his fame as a realist, with 'The Everlasting Mercy.' And in a poem out of brutal material, he uses Chaucer's stanza, which ought to make 'The Widow in the Bye Street' read like a bad dream. He employs rime royal again in the less characteristic 'Daffodil Fields' and in his unsurpassed sea story, 'Dauber,' where it contributes no little to the effect of striving ideality.

To the poetry of the war Masefield and Percy MacKaye are in two senses first contributors. Of answers to 'The Hymn of Hate' that of the virulent "X" is ominous, and Miss Cone's the most spirited. Alan Seeger expresses the

proud heroism of one who takes part in a fatalistic drama. Flecker's 'Burial in England' and 'God Save the King' render the patriotic service he might not. But Rupert Brooke is the poet who interprets the sacrifice. Then there is the Tommy's viewpoint, as in Lance-Corporal Lee's ballads. But much of the war poetry is peace poetry. Harvey Watts gives in a soliloquy by Cæsar Borgia a study of the statecraft which led to the war, and Colcord writes of the underlying social wrongs. Miss Peabody puts into the mouths of wolves and vultures her canorous lament for human nature, 'Men Have Wings at Last.'

And now Vachel Lindsay, in his better known poems a traditional rhymer, has startled the times with his 'Calliope Yell.' He is the prophet of what he calls the Higher Vaudeville, a style of verse which exaggerates musical effect. He is unique in his taking over of democratic entertainment. But others are essaying musical effect. O'Brien uses the rhythms of the Gregorian plain chant in several odes. Amy Lowell and Alice Corbin have imitated violin music, and Amy Lowell has done one elaborate string quartette piece.

The Imagists, on the other hand, emphasize pictorial effect, rendering particulars exactly. Freedom in choice of subject, belief in the æsthetic value of life, and a principle of liberty in expression, suggest the variety of their writing. Amy Lowell is here both prophet and virtuoso. Vorticism is the extreme of the Imagist method; for instance, you go out to look at the ocean; your mood determines whether you see it as "cruel, crawling foam," or "the cradle of the deep." But whichever image your mood commands you express without more ado in a kind of equation. An example of this is a Japanese poem, "The footsteps of the cat upon the snow: plum blossoms." In contrast, futurism in art leads to impressionism. The leading radical in verse is Ezra Pound. Kreymborg is the most successful poet of the school.

That the advertisements characterize the 'Spoon River

Anthology ' as a novel in verse is significant. And Robert Frost's 'North of Boston' is reviewed by comparison with the work of the New England story writers. For these poets really depict in verse realism the life of their sections. Thomas Hardy, with an expression as individual as either, continues in verse the methods of his fiction.

Writing of this type is contributory to the revolutionary movement, which has been helped on by the humanitarians, and has found more direct contribution from such poems as Gibson's on contemporary industrial life, and the challenge of Davies, Lindsay, Miss Widdemer, and Miss Mitchell to the "lying, dying code." Of this idealism, Witter Bynner's heroine, Celia, is the incarnation. But the leaders of the social revolutionists are Louis Untermeyer and James Oppenheim; and they are, with Edward Carpenter and Lincoln Colcord, inheritors from Whitman's verse and democracy. Until nations, Colcord urges, are willing to vote the millions for social reform which they do for war, war will go on; for brotherhood has not come.

The Humanitarians. LASCELLES ABERCROMBIE: Interludes and Poems, 1908; Emblems of Love, 1912. DANA BURNET, see below. RICHARD BURTON: Lyrics of Brotherhood, 1899; Message and Melody, 1903. GILBERT CHESTERTON (below). HELEN GRAY CONE: Soldiers of the Light, 1911. JOHN DAVIDSON: The Testament of a Vivisector, 1901, *to* The Testament of John Davidson, 1908. JOHN ERSKINE: The Shadowed Hour, 1917. IRENE MACLEOD (below). EDWIN MARKHAM: The Shoes of Happiness, and Other Poems. RUTH COMFORT MITCHELL: The Night Court and Other Poems, 1916 (cir.). WILLIAM VAUGHN MOODY: Poems, 1901. ALFRED NOYES: The Wine Press, 1913; Collected Poems. JOSEPHINE PRESTON PEABODY: The Singing Man, 1911; Harvest Moon, 1916. JAMES STEPHENS: Insurrections, 1909; The Hill of Vision, 1912; Songs from the Clay, 1915. GEORGE WOODBERRY: The Flight, and Other Poems, 1914. *See also under* The Social Revolution.

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1915 (cir.). IRENE MCLEOD: Songs to Save a Soul. HAROLD MONRO: Before Dawn, 1911; Children of Love, 1914. ROSE MACAULAY: The Two Blind Countries, 1914. E. A. ROBINSON: The Man against the Sky, 1916. CALE YOUNG RICE: Far Quests; Many Gods. EVELYN UNDERHILL: Immanence; Theophanies. **Devotional Poetry.** ALICE BROWN: The Road to Castaly. GILBERT CHESTERTON: Poems, 1915. JOHN OXENHAM: All's Well; The King's Highway.

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II. GERMAN, FRENCH, ITALIAN, ETC.

The title has a fine comprehensiveness. It has also a justification in a guide intended for the English reader; for comparatively little poetry of the non-English-speaking countries is accessible in English translations.

German. In Germany, the modern lyric, we are informed, closely interprets the temper of the poet and his contemporaries; lyric poetry is very widely read among the people. The German temper, says Kuno Francke, is essentially lyric: nothing appeals more to the German than "the expression of a bold, unrestrained, intense, whole-souled personality." The Naturalistic Movement — best expressed in the drama — is reflected in the poetry of the last decade of the nineteenth century, a poetry full of social compassion, of protest and revolt, more or less propagandist in spirit. Detlev von Liliencron is credited with freeing poetry from this "passion of the propagandist." His themes are "love, and the sights and sounds of his native moorlands, and the battles that made men and saved the fatherland." A "matchless vision of the concrete" is the chief note of his style. A few of his poems may be read in the translations noted below. With Liliencron, Professor Lewisohn groups Gustav Falke, Carl Busse, and Otto Bierbaum, all "unafraid of the details of the actual, shaping them not according to a traditional convention of poetic mood and purpose, but interpreting them with an immediate passion that is no less beautiful and . . . uplifting for its loyalty to the truth of the outer and inner life."

To Nietzsche's influence may be traced the "reassertion of the eternal separateness and uniqueness of the individual and his struggle for liberation from the weight and uniformity of life." Richard Dehmel's poetry represents such a struggle for liberation. The poets who follow the cult of pure beauty are Rainer Maria Rilke, Stefan George, and Hugo von Hoffmansthal — all three counted at times among the symbolists. Hermann Hesse should also be mentioned, if only because, in the midst of war and of much militant and patriotic verse, he has written an invocation to Peace, of which a few stanzas are translated in Romain Rolland's 'Above the Battle.'

The reader is referred to articles in the Library on Dehmel, Hoffmansthal, and Liliencron. 'A Harvest of German Verse,' selected and translated by Margarete Münsterberg (1916), contains in Books IV and V poems of Liliencron, Falke, Dehmel, Bierbaum, George, Rilke, Hesse, and others. 'The Spirit of Modern German Literature,' by Ludwig Lewisohn, has several chapters of analysis and appreciation of the poets, and a few translations. In 'Poet Lore,' the New Year's, Spring, and Autumn numbers of 1915, and the Spring number, 1916, are translations of poems by Dehmel, Rilke, Liliencron, and Holz.

Russian. For Russian poetry, see the article in the Library on Russian Lyrics. See also Wiener's 'Anthology of Russian Literature,' volume II; 'Russian Songs and Lyrics' (translations from Pushkin, Lermontov, Nadson, Fet, etc., by John Pollen, 1917); 'The Epic of Russia' (Isabel Hapgood, editor, 1916). Current numbers of 'The Russian Review' (published by the Russian Review Pub. Co., New York) should be watched for translations. The December, 1916, number contains an article on the poet and prose writer, Ivan Bunin, and a translation of four of his poems.

Italian. For the Italian poet, Pascoli, see the Library. See also Carducci's 'Rime Nuove,' translated by Laura F.

Gilbert, 1916. 'Poet Lore,' New Year's number 1916, has a translation of d'Annunzio's poem 'On a Figure of France Crucified.'

Scandinavian. See Björnson's 'Poems and Songs,' translated from Norwegian in the original metres by A. H. Palmer (1915); and Gustav Fröding's 'Selected Poems,' translated from the Swedish by C. W. Stork (1916).

French. Many of the twentieth-century French poets were Symbolistes in the nineties. Before the Symbolistes were the Parnassians, whose poetry was a protest against the fantasticality, the turgid manner, of the later Romantics. This poetry was beautiful, but remote from the complexities of modern life. The Symbolistes broke away from the Parnassians and attempted to widen the scope of French poetry. 'Le Mercure de France' (founded in 1889) became in 1895 the official organ of their school. Remy de Gourmont, one of the leaders of the movement, thus defined Symbolisme: "individualism in literature, liberty of art, abandonment of existing forms, a tending toward what is new, strange, and even bizarre; it also may mean idealism, disdain of the social anecdote, anti-naturalism, a tendency to take only the characteristic detail out of life, to pay attention only to the act by which a man distinguishes himself from another man, and to desire only to realize results, essentials; finally, for poets, Symbolisme seems associated with vers libre." One of the greatest of the Symboliste poets is Henri de Régnier, whose greatest contribution, according to Miss Lowell, is his vers libre. The Symboliste movement is over. Of the younger men, Henri de Régnier says: "We dreamed; they want to live, and to say they have lived, directly, simply, intimately, lyrically. They do not want to express man in his symbols, they want to express him in his thoughts, in his sensations, in his sentiments." Perhaps the distinction is not yet crystal clear. Miss Lowell makes it a little clearer: "What is this modern spirit which distinguishes Francis Jammes and

Paul Fort from the men of the Symboliste group? If I were obliged to define it in a word, I should say that it was 'exteriority' versus 'interiority.'" The new poets do not weep so much, are not so disillusioned, so fond of examining their mental processes under a microscope. They are interested in the world apart from themselves. The making of pictures is part of the modern manner; another is "a certain zest in seeing things and recording them; the modern poet dares to be happy and say so." There is Francis Jammes, the poet of "contentment, of observation, of simplicity . . . of hills, and fields, and barns." Paul Fort, who prints his poems as prose, is full of the joy of life. In his 'Poèmes de France,' with its reveries of the non-combatant patriot during the Great War, he has written 'Le Chant des Anglais,' based on 'It's a Long Way to Tipperary.' Théodore Botrel, whose 'Songs of Brittainy' is described as folk poetry of the purest quality, is the officially appointed Poet Laureate of the armies of France; he goes about among the soldiers, heartening them by reciting and singing his poetry.

Verhaeren, the great Belgian poet, who died while the end of his country's martyrdom was not yet in sight, was not a symbolist, though the strain of mysticism in him was pronounced. This mysticism finally became modified into a "great humanitarian realization." He has made poetry realize the modern world — "has shown the grandeur of everyday life."

The reader is referred to the articles in the Library on Déroulède, Huysmans, Richepin, and Verhaeren, and Poetry of the Twentieth Century. See also Amy Lowell's 'Six French Poets' (1915), containing criticism and bibliographies, and over a hundred pages of translations from the poems of Verhaeren, Samain, de Gourmont, de Régnier, Jammes, Fort. Other books of information are Arthur Symons's 'Symbolist Movement in Literature,' Jethro Bithell's 'Contemporary Belgian Poetry,' and 'Contempo-

rary Belgian Literature,' and Edmund Gosse's 'French Profiles.'

TRANSLATIONS

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TWENTIETH-CENTURY DRAMA

EDGAR WHITE BURRILL

Introduction

THE serious drama of the last forty years, which begins approximately with Ibsen, its chief exponent, is characterized primarily by its emphasis upon ideas. It deals first and foremost with intellectual, often quite abstract, concepts, and its emotional appeal is secondary. Reflecting the pre-occupation of humanity everywhere with the changing standards of life which are brought about by new scientific and humanitarian points of view, the drama concerns itself with problems of many kinds, investigates freely all conditions of life, and searches everywhere for truth. The portrayal of life for its own sake does not seem to satisfy the dramatists of to-day; they believe that their plays should present some special theory for living, should give information and direction for specific conduct. Too often, perhaps, life has thus been reduced to formulas, and as a result there have been reactions from the didacticism of this trend, such as are reflected in the plays of the Irish dramatists and especially of Yeats.

The old idea of conflict in the drama, either between the individual and an externally imposed destiny, as with the Greeks, or between the individual's self-originating will and some champion of the immutable moral laws of the universe, as with the Elizabethans, underwent a transformation upon the advent of the theory of evolution, which exerted such a profound effect upon all phases of thought. This biological impress upon the world's methods of thinking

has led the dramatist to consider the belief that the individual is the creature of the historical moment, of social environment, of physical heredity. It is seen that moral laws are not eternally changeless, as Ibsen pointed out in 'An Enemy of the People,' and, as Barker illustrated in 'The Voysey Inheritance,' that no volition exists without preliminary and contributing causes. Hence the emphasis of recent drama is not upon erring individuals who defy righteousness, but upon rebellious heroes who attack outworn customs, unjust laws, and malevolent instincts and circumstances. Injustice everywhere in the universe is analyzed, but attention is focused most of all upon the victims of hereditary defects, and of imperfect social institutions. In such a play as Ibsen's 'Ghosts' we find most clearly the individual's unavailing struggle with a physical and mental prenatal taint, and in Hauptmann's 'The Weavers' we are shown upon a large scale the revolt of a class against a wretched and unjust environment. Galsworthy depicts in 'Strife' the bitter struggle between capital and labor; Brieux, in 'Damaged Goods,' and Shaw, in 'Mrs. Warren's Profession,' attack the social evil. The emancipation of women is treated by Ibsen in 'A Doll's House' and 'The Lady from the Sea'; the problem of society's treatment of the criminal and the unfit is analyzed by Galsworthy in 'Justice' and 'The Pigeon.' Björnson, in 'Beyond Our Power,' and Moody, in 'The Faith Healer,' deal with the power of faith; Pinero in 'Mid-Channel' discusses the drifting apart of really compatible married people; and Lady Gregory in 'Spreading the News,' like Echegaray in 'The Great Galeoto,' portrays the grave consequence of gossip. Racial problems are presented in Zangwill's 'The Melting Pot,' while Kennedy's 'The Servant in the House' makes an appeal for the real Christianity of service. These plays are typical of the new emphasis, not upon individual frailty or guilt, but upon the responsibility of society as a whole for conditions which adversely affect the community.

There is frequently no reconciliation nor final acquiescence in the punishment received, but rather a protest against the injustice of its administration by heaven and earth. The purport of the majority of these plays, however, is that the people of this world are able, by co-operating here and now, to remove many of the causes of future ill; for the justice of events is now seen to lie largely in human hands.

SCANDINAVIAN DRAMA

The chief Scandinavian dramatists, Ibsen, Björnson, and Strindberg, all appear in the Library. The reader will find in the selections from their plays and in the critical essays an ample introduction to their work.

While any attempt to mark the exact beginning of the modern movement in the drama must fail, yet the influence of the great Scandinavian dramatist, **Henrik Ibsen** (1828–1906) continues to be the most convenient starting point and the most potent single element. Technically and philosophically he has influenced all the writers who have followed him, and he reflects most concisely and variously the prevailing ideas of our times.

Of his early plays, which were in the form of poetic dramas, 'Brand' and 'Peer Gynt' reflect two aspects of the character of his countrymen. Brand is the ruthless idealist who sacrifices not only himself but all his family and friends in an uncompromising pursuit of what he believes to be the truth. He is the Brutus type which, having lost touch with reality and become wholly impractical, has nevertheless a touch of the sublime in the selfishness with which it seeks martyrdom in the fulfilment of every duty. Peer Gynt, the dreamer, the incarnation of selfish individualism, on the other hand, seeks always the easy way, learning to compromise with every situation and refusing ever to burn all his bridges behind him. In his life-long search to find himself and to be true to his own nature, he realizes at last

that his real self is to be found preserved only in the loving heart of a woman.

Of the prose dramas, 'Pillars of Society' depicts the regeneration of a respected leader of the community whose success had been founded upon a lie. 'A Doll's House' is a ringing plea for independence of thought and action on the part of women, and especially of wives. 'Ghosts' repudiates the doctrine that a woman owes allegiance to her husband if he has become degenerate and despicable. 'An Enemy of the People' is a defense of the reformer who, like Ibsen himself, is assailed when he proposes to tell the truth at all costs, even to the injuring of the pocketbook of the community. 'The Wild Duck' is a study of Quixotic idealism which foolishly insists upon a literal interpretation of self-sacrifice. 'Rosmersholm' presents the familiar triangle situation, with the suicide of the unhappy wife followed by the similar self-destruction of the conscience-stricken lovers. 'Hedda Gabler' is largely a pathological analysis of the vampire type of woman, willing to exert her power in purely destructive ways, but brought to this procedure largely because of incompatibility of temperament with her well-meaning husband. 'The Master Builder' is a portrait of the ruthless man of affairs afraid that his success will be infringed upon by the younger generation whose ideas and strength he has appropriated, and making one final supreme effort to regain his own lost strength and freedom. 'Little Eyolf' is another study of the family, the child being sacrificed to the selfish absorption of the parents, who find peace at length in their devotion to the service of the community. 'John Gabriel Borkman' presents a deposed captain of industry. 'When We Dead Awaken' shows us an artist who has killed his soul by sacrificing life to art.

Ibsen's contemporary, **Björnstjerne Björnson** (1832–1910), was a novelist and statesman as well as a dramatist, but he was the first to found the new drama in Norway. Unlike his fellow-countryman, he uses little of the retro-

spective method in his technique, but after his earlier efforts with historical plays, he, like Ibsen, uses the drama for a free discussion of individual rights and intellectual liberty. Sometimes he is too evidently the propagandist.

The great Swedish dramatist, **August Strindberg** (1849–1912), was the chief opponent of Ibsen's ideas of emancipation for women, and savagely attacked the rise of feminism, in such plays as 'The Father,' 'Countess Julia,' 'The Dance of Death,' and 'Comrades,' where he bitterly represents woman as the robber of man's power. The instinctive duel of sex, as he represents it, is strongly portrayed in the one-act study of hatred called 'Creditors.'

AMERICAN DRAMA

From the literary point of view, the situation of the drama in America is exceptional; many of the important plays are not available in print, while many that have been published have not been fortunate enough, under the peculiar conditions of professional production, to have a hearing from the stage. Then, too, a considerable number of the plays that deal with important ideas do so in a way that is too sensational or too melodramatic to remain as permanent contributions. Of many of the younger dramatists, such as George M. Cohan, it is still too early to predict whether their work entitles them to serious consideration. One of the most important plays of the last decade, Eugene Walter's 'The Easiest Way,' is still not available for general reading, and Augustus Thomas's 'The Witching Hour' has only recently been made so. The work of Edward Sheldon in 'Salvation Nell,' 'The Nigger,' and 'Romance' promised well, but four years have gone by without anything further of significance from him. In the older men, like Bronson Howard and James A. Herne, no trace of the modern tendencies of the drama can be found. Clyde Fitch, indeed, has a long list of clever comedies to his credit, but he will

hardly be ranked as a commanding genius, though 'The Truth' is well worth while, and his posthumous play, 'The City,' attempts to analyze certain morbid aspects of city life. William Vaughn Moody, primarily a poet, has left one great play in 'The Great Divide,' and Percy MacKaye, of similarly poetic temperament, has tried his hand at various types of drama. Charles Rann Kennedy and Israel Zangwill are neither, strictly speaking, to be classed as Americans, though the former has done good work over here with 'The Servant in the House' and 'The Terrible Meek,' revivals of older types of play, and the latter, in 'The Melting Pot,' has voiced American democracy as well as any one. As a whole, however, American drama is still in the making, and the best is yet to be.

BELGIAN DRAMA

Maurice Maeterlinck (1864–), "the Belgian Shakespeare," is known as a philosopher as well as a dramatist, though in the latter capacity he created the type of drama known as the static play, the drama of situation and atmosphere. His early work is strongly tinged with fatalism, and most of his writing deserves the adjectives mystic and symbolistic. Yet his dramatic achievements are not limited to the expression of subconscious moods or semi-conscious feelings, as 'Monna Vanna' will demonstrate. His best-known play, however, is the charming allegory called 'The Blue Bird.'

ENGLISH DRAMA

The best plays of the Scotch novelist and dramatist, **Sir James Barrie** (1860–), are not available in print, but none the less they will probably outlast the great bulk of the plays of to-day. Their charm and humor, together with a thorough exemplification of expert technique, render them unique.

Arnold Bennett (1867–), notable as a novelist, has contributed a few plays to the body of English drama, but they are not especially noteworthy.

John Galsworthy (1867–), novelist and essayist, is the author of several plays of sociological import. 'Strife,' 'Justice,' 'The Pigeon,' are humanitarian studies in which he sympathetically analyzes certain defects in the social fabric, but he never loses sight of the fact that he is primarily an artist.

With a long list of plays to his credit, **Henry Arthur Jones** (1851–) cannot be ranked very high as a playwright, but he has nevertheless done much for the uplift of the contemporary drama in English. He clings to the older traditions of high comedy, and his characteristic work is along the line of the comedy of manners.

John Masefield (1874–), the poet, has created a great tragedy in his 'Tragedy of Nan,' a play of rare beauty, pathos, and pitiless cruelty. Aside from this, he will be known as an original and vigorous poet, and the poetic quality is perhaps the most striking characteristic of this play, as of his others.

Stephen Phillips (1868–1915) marks about the last attempt of the later English drama to produce dramatic poetry, but it should be said of his plays that they have only partially succeeded on the stage.

Belonging more to the old school than to the new, **Sir Arthur Wing Pinero** (1855–) has given us some careful studies of our contemporaries in 'The Second Mrs. Tanqueray,' considered the finest English play of its time (1893), 'Iris,' 'The Thunderbolt,' excellent for its middle-class characterizations, and 'Mid-Channel,' though his more mature work has not met with the success accorded to his earlier and lighter plays.

George Bernard Shaw (1856–) delights in attacking the current comfortable conceptions of morality and manners, and, with his sharp Celtic wit, is always able to

reveal new angles of truth. The penetrative prefaces with which he accompanies the printed versions of his plays are often as important as the dramas themselves. There is a strong economic accent to his work, and he is deeply interested in reforms of all kinds; but this earnestness is so carefully subordinated to his scintillating cleverness that it is often overlooked or mistaken. Sometimes, indeed, the irrelevant talk in which his characters indulge interferes with the action, but it is so amusing and stimulating that the audience is never bored or resentful.

The hard brilliance of the wit of **Oscar Wilde** (1856–1900) does not prevent four of his comedies from ranking high above the work of his contemporaries for their ingenuity of plot and their epigrammatic dialogue.

FRENCH DRAMA

Henri Becque (1837–1899) was the originator of the French naturalistic school of drama which was produced at its own theatre, the famous Free Theatre, under the leadership of André Antoine. **Eugène Brieux** (1858–), and **Paul Hervieu** (1857–) are the best exponents of the thesis play in France. The latter attacks certain phases of the law in its relation to marriage, and the former declares himself the enemy of every abuse of power and all authority, "because in human hands they develop sooner or later into tyranny." These writers are less artistic sociologists in the drama than Galsworthy, but Brieux especially, with less reticence and more thorough utilitarianism, treats almost all the great problems of the day. **Edmond Rostand** (1864–), on the other hand, cares little for problems as such, and, turning away from realism, prefers to deal with life poetically and romantically.

GERMAN DRAMA

Gerhart Hauptmann (1862–), the foremost living dramatist of Germany, has two distinct tendencies, natural-

ism and romanticism; but he is such a restless experimenter that few of his dramas are akin in form, subject matter, or treatment. Essentially the poet in such a play as 'The Sunken Bell,' he is incontestably the scientific realist in his first play, 'Before Dawn,' which was contributed to the Free Theatre movement in Germany. **Hermann Sudermann** (1857–), though possessed of little of the poetry and power of characterization of his fellow-dramatist, has a superior technique; less idealistic, he is the more perfect craftsman. His 'Magda' ('Heimat') is a triumph of the so-called well-made play, united with a strictly modern theme, the protest of the woman-genius against family traditions.

IRISH DRAMA

William Butler Yeats (1865–) was a leader in the Irish dramatic renaissance, with which the names of **Lady Gregory** (1859–) and **George Moore** (1857–) are also associated. With them he founded the Irish Literary Theatre, which was later to produce also the work of that chronicler of the primitive, **John Millington Synge** (1871–1909). Yeats desired to revive the legends and literature of ancient Ireland, and has done so in such plays as 'The Land of Heart's Desire,' and 'Deirdre.' Synge's 'Riders to the Sea' is a one-act masterpiece, a tragedy full of the finest prose-poetry and most poignant pathos. Lady Gregory has contributed some fine pieces of native comedy, while William Boyle, St. John Ervine, T. C. Murray, and Lennox Robinson also have the objective temperament, somewhat lacking in the more visionary Yeats, which can project everyday humanity upon the stage. Last of all comes **Lord Dunsany,** with his extraordinary imagination which can body forth gods and Fate and ancient lands that never were, in such brief "tours de force" as 'The Gods of the Mountain' and 'The Glittering Gate.'

ITALIAN AND SPANISH DRAMA

Gabriele d'Annunzio (1863–) is the leading dramatist of Italy to-day. He believes in the religion of beauty, maintaining in 'Gioconda' that what is beautiful is good. Though his themes are morbid, if not decadent, there is lyrical power in all of his work.

Giuseppe Giacosa (1847–1906) has produced in 'As the Leaves' one of the finest examples of modern social comedy.

Giovanni Verga (1840–), primarily a realistic novelist, treating of the unhappy history and social conditions of his native Sicily, has done some dramatic work, notably 'Cavalleria Rusticana,' made from his own novelette of the same name, upon which Mascagni's opera is also based.

Jose Echegaray (1833–), chief representative of the modern drama in Spain, treats of a typical point of honor according to the Spanish code, in 'Madman or Saint,' but in 'The Great Galeoto' he achieves a more universal perspective.

The plays of his fellow-countryman, **Benito Perez Galdos** (1845–), are chiefly dramatizations of his own novels, the action here also generally turning upon some point of honor.

Juan Valera (1824–1905), novelist, critic, and poet, has done some successful work in the dialogue, of which 'Asclepigenia' is a little masterpiece. In light opera, too, he has made contributions.

RUSSIAN DRAMA

The dramatists of Russia have yet to perfect a technique which will be adequate to the requirements of the stage, though perhaps it may be said that they are now trying to create a new stage to meet the requirements of their dramas. **Leo Tolstoy** (1828–1910), greatest of their writers and

philosophers, is poorest in his sense of dramatic form; but his customary insight into character is present. **Maxim Gorky** (1868–) is likewise concerned with the delineation of character, but devotes himself chiefly to the depiction of low-class types, especially peasants and tramps. **Anton Chekhov** (1860–1904), more sensitive to the necessity for form in his plays than Tolstoy or Gorky, revolts against much that is conventional, but most of his dialogue is too casual and his characters too ordinary to arouse attentive interest. **Leonid Andreyef** (1871–) is the transcendentalist of the Russian group, dealing with the purposes of life, in the abstract rather than with the average individuals of Tolstoy, or the subnormal beings of Gorky, or the middle and upper classes shown by Chekhov; his characters are generally puppets of the forces that lie behind and beyond the visible spheres.

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[Only those available in English are given. The date preceding the title is that of the first performance. For other printed editions see United States Catalogue.]

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Austrian Drama. Hugo von Hofmannsthal (1874–): 1898 Death and the Fool (tr. by Max Blatt in Poet Lore, 1913). 1903 Elektra (tr. by Arthur Symons, New York, 1908).

ARTHUR SCHNITZLER (1862–): 1893 The Affairs of Anatol (paraphrased by Granville Barker, New York and London, 1911); 1902 Living Hours: Four One-Act Plays (tr. by Paul H. Grummann. Boston, 1913).

Belgian and Dutch Drama. MAURICE MAETERLINCK (1862–): 1890 Princess Maleine (tr. by Richard Hovey, Chicago and New York, 1894–1911). 1891 The Intruder (1890). 1891 The Blind (1890). 1893 The Seven Princesses (1891). 1893 Pelleas and Melisande (1892). 1895 Interior (or Home) (1894). 1896 Alladine and Palomides (1894). 1899 The Death of Tintagiles (1894). 1902 Monna Vanna (tr. by Alfred Sutro, New York, 1907). 1903 Joyzelle (tr. by A. T. de Mattos, New York, 1907). 1904 Aglavaine and Selysette (tr. by A. Sutro, London and New York, 1897–1911). 1907 Ardiane and Barbe Bleue (tr. by B. Miall, New York and London, 1902). 1910 Sister Beatrice (tr. by B. Miall, New York and London, 1902). 1910 Mary Magdalene (tr. by A. T. deMattos, New York, 1910). HERMANN HEIJERMANS (1864–): 1899 The Ghetto (tr. by C. B. Fernald, London, 1899). 1900 The Good Hope (tr. by Harriet G. Higgins in The Drama, 1912).

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by Reed, in Dickinson's Contemporary Dramatists, New York, 1915). 1902 Damaged Goods: tr. by John Pollock (in Three Plays). 1903 Maternity (tr. by Pollock, and also by Mrs. Bernard Shaw, in Three Plays). PAUL HERVIEU (1857–): In Chains or Enchained (tr. by Ysidor Asckenasy, in Poet Lore, 1909, and in The Dramatist, 1910). 1901 The Trail of the Torch (tr. by Haughton, 1915). 1903 The Labyrinth (tr. by B. H. Clark and L. MacClintock, New York, 1913). 1909 Know Thyself (tr. by Cerf in Dickinson's Contemporary Dramatists, New York, 1915). EDMOND ROSTAND (1868–): 1894 The Romancers or The Fantasticks (tr. by Mary Hendee, New York, 1899, and by George Fleming, New York, 1900). 1895 The Princess Faraway (tr. by Charles Renauld, New York, 1899). 1897 Cyrano de Bergerac (London, 1898). 1910 Chantecler (tr. by Gertrude Hall, New York, 1910).

German Drama. GERHART HAUPTMANN (1862–): 1889 Before Dawn. 1890 The Reconciliation. 1891 Lonely Lives. 1893. The Weavers. 1893 Hannele. 1896 The Sunken Bell. 1898 Teamster (or Drayman) Henschel. 1903 Rose Bernd (all tr. by Ludwig Lewisohn, in Selected Dramas of Gerhart Hauptmann, 4 vols., New York, 1912–1914). 1906 And Pippa Dances (tr. by Mary Harned, Boston, 1909). 1911 The Rats (tr. by Lewisohn, vol. 2). HERMANN SUDERMANN (1857–): 1893 Magda (tr. by C. E. A. Winslow, Boston, 1895). 1896 Morituri (Three one-act plays tr. by A. Alexander, New York, 1910). 1898 John the Baptist (tr. by Beatrice Marshall, New York, 1908). 1900 The Fires of St. John (1904). 1902 The Joy of Living (tr. by Edith Wharton, New York, 1902, London, 1903). 1907 Roses (Four one-act plays tr. by Grace Frank, New York, 1909). FRANK WEDEKIND (1864–): 1896 The Awakening of Spring (tr. by F. J. Ziegler, Philadelphia, 1909). 1902 Such is Life (tr. by F. J. Ziegler, Philadelphia, 1912).

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Spreading the News (in Seven Short Plays, Boston, 1909). 1905 The White Cockade (in Irish Folk History Plays 2 vols. New York, 1912). 1906 The Canavans (in Irish Folk History Plays 2 vols., New York, 1912). 1906 Hyacinth Halvy (in Seven Short Plays). 1906 The Gaol Gate (in Seven Short Plays). 1907 The Rising of the Moon (in Seven Short Plays). 1908 The Workhouse Ward (in Seven Short Plays). 1910 The Travelling Man (in Seven Short Plays). GEORGE MOORE (1857–): 1893 The Strike at Arlingford (London, 1893). T. C. MURRAY (1873–): 1910 The Birthright (Dublin, 1910). 1912 Maurice Harte (Dublin, 1912). LENNOX ROBINSON (1884–): 1908 The Clancy Name. 1910 The Harvester (both in Two Plays, Dublin, 1911). JOHN MILLINGTON SYNGE (1871–1909): 1903 The Tinker's Wedding (Complete Works, 4 vols. Dublin, 1910). 1904 Riders to the Sea (London, 1910). 1905 In the Shadow of the Glen (with Riders to the Sea, 1910). 1905 The Well of the Saints (Dublin, 1911). 1907 The Playboy of the Western World (Dublin, 1911). 1910 Deirdre of the Sorrows (Dublin, 1911). WILLIAM BUTLER YEATS (1865–): 1894 The Land of Heart's Desire. 1902 Cathleen ni Hoolihan. 1902 A Pot of Broth. 1903 The Hour Glass. 1904 Where There is Nothing. (All published in London and New York, 1903–1912.)

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Anton Chekhov (1860–1904): 1889 Ivanoff (tr. by Marian Fell, New York, 1912). 1896 The Sea Gull (tr. by Marian Fell, New York, 1912). 1902 Uncle Vanya (tr. by Marian Fell, New York, 1912). 1904 The Cherry Orchard (New Haven, 1908). Leo Tolstoy (1828–1910): 1888 The Power of Darkness. 1889 The Fruits of Culture (both tr. by L. & A. Maude, London, 1905). 1911 The Live Corpse: or The Man Who Was Dead (New York, 1904).

Scandinavian Drama. Björnstjerne Björnson (1832–1910): 1865 The Newly-Married Couple or a Lesson in Marriage (New York, 1910). 1883 A Gauntlet (London, 1913). 1883 Beyond our Power or Pastor Sang (London, 1893). 1885 Love and Geography (in Plays, 2d Series, New York, 1914). 1895 Beyond Human Might (in Plays, 2d Series, New York, 1914). 1909 When the New Wine Blooms (in Poet Lore, 1911). Henrik Ibsen (1828–1906): 1876 Peer Gynt (published, 1867). 1885 Brand. 1878 The Pillars of Society. 1880 A Doll's House (or Nora). 1881 Ghosts. 1883 An Enemy of the People. 1885 The Wild Duck. 1887 Rosmersholm. 1889 The Lady from the Sea. 1891 Hedda Gabler. 1893 The Master Builder. 1895 Little Eyolf. 1897 John Gabriel Borkman. 1900 When We Dead Awaken (all in Collected Works, London and New York, 1890–1913). August Strindberg (1849–1912): 1887 The Father (Chicago, 1899). 1888 Comrades (Boston, 1907). 1888 Miss Julia (Philadelphia, 1911). 1890 The Stronger (New York, 1912). 1897 The Link. 1901 The Dance of Death (I and II). 1901 Swanwhite (Philadelphia and Boston, 1911–1914). 1902 The Dream Play (these four tr. by Edwin Bjorkman in Plays, New York, 1912–1913).

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General References	
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The Irish Renaissance (L. R. Morris)	13: 7990 r–7991 a
American	
Percy Mackaye	16: 9494 a–9494 j
W. V. Moody	17: 10269 b–10270
Austrian	
Arthur Schnitzler	21: 12922 a–12922 n
Belgian	
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English	
J. M. Barrie	3: 1571–1606
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G. B. Shaw	22: 13265 d–13266 f
Oscar Wilde	26: 15968 a–15968 v
French	
Eugène Brieux	4: 2350–2353 p
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German	
Gerhardt Hauptmann	12: 7025–7040 n
Hermann Sudermann	23: 14163–14180 n
Indian	
Sir Rabindranath Tagore	24: 14388 a–14388 j

READING RECOMMENDED—*Continued*

AUTHORS	REFERENCES
Irish	
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J. N. Synge	24: 14368 a–14368 r
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Italian	
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Giovanni Verga	25: 15297–15312
Russian	
Leonid Andreyef	1: 526–539
Anton Chekhov	6: 3600 a–3600 o
Maxim Gorky	11: 6564 a–6564 t
Leo Tolstoy	25: 14985–15030
Scandinavian	
Björnstjerne Björnson	4: 1959–1982
Henrik Ibsen	13: 7839–7864
August Strindberg	23: 14118 a–14118 p
Spanish	
José Echegaray	8: 5101–5112 w
Benito Galdós	10: 6153–6164
Juan Valera	25: 15220–15236

GENERAL INDEX

	VOL.	PAGE
À Rebours, *Huysmans*	13	7834 b
Abélard, Pierre, *Thomas Davidson*	1	13
Abou Ben Adhem (Poem), *Hunt*	13	7796
About, Edmond	1	30
Absalom and Achitophel (Poem), *Dryden*	8	4949
Absence (Poem), *Anon*	25	15599
Abū al-Ata (of Sind)	2	688
— Sakhr	2	687
Abyssinia, The Nile Tributaries of, *Baker*	2	1273
Acārānga-Sūtra, The	13	7950
Accadian-Babylonian and Assyrian Literature, *C. H. Toy*	1	47
Acharnians, The, *Aristophanes*	2	761,769
Acropolis of Athens and its Temples, The, *Pausanias*	19	11215
Acuña, Manuel	15	8924
Ad Amphoram (Poem), *Horace*	13	7631
Adages, *see* Maxims.		
Adam Bede, *Eliot*	9	5391
— Homo, *Paludan-Müller* (Poem)	18	11020
Adams, Abigail, *L. G. Runkle*	1	84
— Henry	1	110
— John	1	127
— — Imaginary Speech of, *Webster*	26	15748
— — Quincy	1	135
— Sarah Flower	1	146
Adapa and the Southwind (Poem), *Anon*	1	76
Addison, Joseph, *H. W. Mabie*	1	149
Address of the President of the United States, April 2, 1917, *Wilson*	26	16048 f
— to the American People, *Annunzio*	1	585 e
— — — Beloved, An (Poem), *Abu l'Ata* (Hamásah)	2	688
Addresses to the German Nation, *Fichte*	9	5677
Adelphi, *Terence*	24	14648
Adieu to Coimbra (Poem), *Camoens*	5	3158
Adieux à Marie Stuart (Poem), *Swinburne*	23	14322
Admirable Crichton, The, *Barrie*	3	1573 a
Adonais (Poem), *Shelley*	22	13276
Advancement of Learning, The, *Bacon*	2	1165, 1183
Adventure, see Travel and Description.		
Adventure of the Cloak, The, *Petronius*	19	11388
Adventurer and the Singer, The, *Hofmannsthal*	12	7402 c
Adventures of Hajji Baba, The, *Morier*	17	10305
— — Nils, The, *Lagerlöf*	14	8800 c
— — Sherlock Holmes, The, *Doyle*	8	4816
— — Sir John Mandeville, The Marvelous	16	9658
Adventuress, The, *Augier*	2	1004
Advice to a Poet (Poem), *Locker-Lampson*	15	9121
Ælianus Claudius	1	173
Æneid, *Virgil*	25	15420, 15430
Æschines	1	179
Æschylus	1	184
Æsop, *H. T. Peck*	1	201
Æthiopia, *Heliodorus*	12	7221, 7223
Affairs Round the Village Green, *C. F. Browne*	4	2468
Afloat and Ashore (Poem), *Dobell*	8	4737
Africa.		
Country and its People, The, *Henry Drummond* (Tropical Africa)	8	4898
East-African Lake Country, The, *Henry Drummond* (Tropical Africa)	8	4900
Hunting in Abyssinia, *Baker* (Nile Tributaries of Abyssinia)	2	1272
Sources of the Nile, The, *Baker* (Albert Nyanza)	2	1280
White Ants, The, *Drummond* (Tropical Africa)	8	4905
After Death (Poem), *Edwin Arnold*	2	835
— — (Poem) *C. G. Rossetti*	20	12401
— Petrarch (Poem), *Hérédia*	12	7283
— - Song (Poem), *Gilder*	11	6354
— the Hunt (Poem), *Liliencron*	15	9058 d
Afternoon, The (Poem), *Edwin Arnold*	2	838
— Landscape, The, *Higginson*	12	7370
Against Inconsistency in Our Expectations, *Barbauld*	3	1484
Agamemnon, *Æschylus*	1	197
— *Alfieri*	1	374
Agassiz, Jean Louis Rodolphe	1	211
Agathias	1: 224; 11	6649
Agathon (Poem), *Woodberry*	26	16152
Age (Poem), *Anacreon*	1	495
— of Gold, The, (Poem), *Teleclides*	19	11399
— — Homespun, The, *Bushnell*	5	2918
— — Louis XIV., *Voltaire*	25	15452
Agricola, *Tacitus*	24	14370, 14375
Agriculture, *Cato*	6	3350
Aguilar, Grace	1	225
Ah! Certes will no Prisoner Tell His Tale (Poem), *Richard Cœur de Lion*	20	11881
"Ah! Fair and Lovely," (Poem), *Mimnermus*	25	15167
"— Where are Hours Departed Fled?" (Poem), *Walter von der Vogelweide*	25	15585
Ahasvérus (Poem), *Quinet*	20	11962, 11968
Aiglon, L', *Rostand*	20	12434 g 12434 l
Ailleen (Poem), *Banim*	3	1470
Ainsworth, William Harrison	1	237
Ajax, *Sophocles*	23	13667
Akenside, Mark	1	254
Aladdin (Poem), *Oehlenschläger*	18	10747, 10752, 10773
Alarcón, Pedro Antonio de	1	263
Albano, A May-Day in, *Jackson* (Bits of Travel)	13	8065
Alberdi, Juan Bautista	15	8918
Albert Nyanza, The, *Baker*	2	1280
Albertus, *Gautier*	10	6222
Alcæus	1	269

	VOL.	PAGE
Alcázar, Baltázar de	1	273
Alciphron, *H. T. Peck*	1	276
Alcman	1	282
Alcott, Louisa May	1	283
Alcuin, *W. H. Carpenter*	1	296
Alden, Henry Mills	1	304
Aldrich, Thomas Bailey	1	313
Aleardi, Aleardo	1	350
Alec Yeaton's Son (Poem), *Aldrich*	1	317
Alembert, Jean le Rond d'	1	355
Alencar, Martiniaõ	15	8923
Alexander the Great, *Grote* (History of Greece)	11	6747
Alexander's Conquest of Palestine, *Josephus* (Antiquities)	14	8367
— Feast; or, The Power of Music (Poem), *Dryden*	8	4944
Alexandrian Library, The, *Gibbon* (Decline and Fall of the Roman Empire)	11	6314
Alexis and Dora (Poem), *Goethe*	11	6449
Alfieri, Vittorio, *L. O. Kuhns*	1	371
Alfonso the Wise	1	383
Alfred (Poem), *James Thomson*	24	14853
— the Great	1	389, 555
Alfric, *Roberi Sharp*	1	557
Alhambra, The, *Irving*	13	8035
Alice for Short, *De Morgan*	8	4534 b, 4535 j
— Lorraine, *Blackmore*	4	2028
Alice's Adventures in Wonderland, *Carroll*	6	3309, 3319
Aliscamp, the (Poem), *Mistral*	17	10108
All Afloat, *Wood*	26	16144 c
— Glorious King! (Poem), *Guirant de Borneil*	20	11888
— Sorts and Conditions of Men, *Besant*	3	1838
All's Well That Ends Well, *Shakespeare*	22	13205
Allegro, L' (Poem), *Milton*	17	10057
Allen, Charles Grant	1	399
— James Lane	1	409
Allingham, William	1	428
Allston in Italy, *Sumner*	23	14235
"Alma Felice, che Sovente Torni" (Poem), *Petrarch*	19	11379
Almquist, Karl Jonas Ludvig	1	439
Along New England Roads, *Prime*	20	11828
— the Grassy Slope I Sit (Poem), *R. H. Stoddard*	23	14035
Alpheus	11	6643
Alpine Glacier, The (Poem), *Maykov*	21	12604
— Storm, An (Poem), *Byron*	5	2969
Alps and Sanctuaries of Piedmont, *Samuel Butler*	5	2934 i
— Hours of Exercise in the, *Tyndall*	25	15142
Alvarez, Quintero, Serafin, and Joaquin	8	4864 n
Amaryllis (Poem), *Bellman*	3	1769
— (Poem) *Rückert*	21	12460
Amateur of Lying, The, *Lucian of Samosata*	15	9297
Amazon, The, *Dingelstedt*	8	4705
Amber-Witch, The, *Meinhold*	16	9853, 9855
Ambrosius, Johanna	1	446
Amelia, *Fielding*	10	5725
Amenemhat, The Teaching of, *Egyptian*	9	5323
America, *see* United States.		
— (Poem), *Dobell*	8	4739
— (Poem) *Gilder*	11	6353
American Commonwealth, The, *Bryce*	5	2644
— Conflict, The, *Greeley*	11	6656
— Family, The, *Bourget*	4	2254
— Flag, The (Poem), *Drake*	8	4863
— Ideals, *Mabie*	15	9372 c
— Indians, see Indians.		
American Literature.		
Adams, Abigail	1	84
— Henry	1	110
— John	1	127
Adams, John Quincy	1	135
Agassiz, Jean Louis Rodolphe	1	211
Alcott, Louisa May	1	283
Alden, Henry Mills	1	304
Aldrich, Thomas Bailey	1	313
Allen, James Lane	1	409
Anderson, Sherwood	9	5686 t
Atherton, Mrs. Gertrude	9	5686 s
Audubon, John James	2	956
Bancroft, George	3	1433
Barlow, Joel	3	1557
Beecher, Henry Ward	3	1713
Belasco, David	8	4865 a
Boker, George H	4	2163
Boyesen, Hjalmar Hjorth	4	2272
Brooks, Phillips	4	2417
Brown, Charles Brockden	4	2425
Browne, Charles Farrar	4	2461
Brownell, Henry Howard	4	2519
Brownson, Orestes Augustus	5	2594
Bryant, William Cullen	5	2623
Bunner, Henry Cuyler	5	2731
Burnett, Frances Hodgson	5	2809
Burroughs, John	5	2867
Bushnell, Horace	5	2909
Cable, George W	5	3017
Calhoun, John Caldwell	5	3087
Cawein, Madison Julius	6	3370 a
Channing, William Ellery	6	3513
Choate, Rufus	6	3649
Churchill, Winston	6	3664 a; 9 5686 s
Clay, Henry	6	3761
Cleghorn, Sarah M	9	5686 t
Clemens, Samuel Langhorne	6	3786
Cooke, Rose Terry	7	3973
Cooper, James Fenimore	7	3985
Crawford, Francis Marion	7	4151
Curtis, George William	7	4221
Dana, Richard Henry, Sr	7	4285
— Richard Henry, Jr	7	4302
Deland, Margaret	9	5686 t
Dodge, Mary Mapes	8	4757
Drake, Joseph Rodman	8	4851
Draper, John William	8	4865 d
Dreiser, Theodore	9	5686 g
Dunne, Finley Peter	8	5068 a
Dwight, John S	8	5084
Edwards, Jonathan	9	5175
Eggleston, Edward	9	5215
Eliot, Charles William	9	5358 a
Emerson, Ralph Waldo	9	5421
Everett, Edward	9	5605
Field, Eugene	9	5687
Fiske, John	10	5777
Fitch, Clyde	8	4865 a
Franklin, Benjamin	10	5925
Frederic, Harold	10	5971
Frost, Robert	19	11700 g
Fuller, Henry B	10	6101
— Sarah Margaret (Marchioness Ossoli)	10	6119
Garland, Hamlin	10	6195
George, Henry	10	6260 a
Gilder, Richard Watson	11	6347
Gillette, William	8	4865 a
Godkin, Edwin Lawrence	11	6373
Grant, Ulysses S	11	6593
Greeley, Horace	11	6653
Hale, Edward Everett	11	6821
Halleck, Fitz-Greene	11	6861
Hamilton, Alexander	12	6891
Hardy, Arthur Sherburne	12	6925
Harris, Joel Chandler	12	6961
Harte, Bret	12	6985
Hawthorne, Julian	12	7041
— Nathaniel	12	7053
Hay, John	12	7097
Hayne, Paul Hamilton	12	7110
Hearn, Lafcadio	12	7131
Henry, Patrick	12	7241
Herrick, Robert	9	5686 s
Hewlett, Maurice	9	5686 p
Higginson, Thomas Wentworth	12	7351

VOL. PAGE

American Literature.—*Continued*

Hildreth, Richard 12 7371
Holland, Josiah Gilbert 12 7451
Holmes, Oliver Wendell 12 7457
Hovey, Richard ..... 19 11700 n
Howard, Bronson 8 4865
Howe, Julia Ward 13 7645
Howells, William Dean 13 7653
Ingersoll, Robert Green ..... 13 7990 a
Irving, Washington ..... 13 7991 b
Jackson, Helen Fiske Hunt 13 8057
James, Henry ..... 13 8071; 9 5686 l
— William ..... 13 8109 k
Janvier, Thomas Allibone 13 8117
Jefferson, Thomas 14 8229
Jewett, Sarah Orne 14 8269
Johnston, Richard Malcolm 14 8317
Judd, Sylvester 14 8399
King, Grace Elizabeth 14 8573
Klein, Charles ..... 8 4865 a
Lanier, Sidney 15 8891
Lincoln, Abraham 15 9059
Lindsay, Vachel ..... 19 11700 k
London, Jack ..... 15 9142 a
Longfellow, Henry Wadsworth 15 9143
Lowell, Amy ..... 19 11700 j
— James Russell 15 9229
Mabie, Hamilton Wright ..... 15 9372 a
Mackaye, Percy ..... 16 9494 a; 19 11700 p
McMaster, John Bach 16 9503
Madison, James 16 9531
Mahan, Alfred Thayer 16 9580
Masters, Edgar Lee ..... 19 11700 g
Matthews, Brander ..... 16 9802 a
Melville, Herman 16 9867
Miller, Joaquin 17 10027
Mitchell, Donald Grant 17 10110
— Silas Weir 17 10123
Moody, William Vaughn ..... 17 10269 b; 8 4865 b; 19 11700 g
Motley, John Lothrop 17 10373
Muir, John 17 10405
Mulford, Elisha 17 10415
Murfree, Mary Noailles 17 10453
Norris, Frank ..... 18 10684 a
Norton, Charles Eliot 18 10707
O'Brien, Fitz-James 18 10733
Page, Thomas Nelson 18 10937
Paine, Thomas 18 10975
Palfrey, John Gorham 18 10988
Parker, Theodore 18 11073
Parkman, Francis 18 11087
Parsons, Thomas William 18 11117
Parton, James 18 11123
Paulding, James Kirke 19 11195
Phillips, Wendell 19 11409
Poe, Edgar Allan 19 11651
Porter, William Sydney ..... 19 11756 a; 9 5686 r
Prescott, William Hickling 19 11767
Prime, William Cowper 20 11820
Read, Thomas Buchanan 20 12094
Rhodes, James Ford 20 12206
Riley, James Whitcomb 20 12265
Roberts, Charles G. D 20 12295
Robinson, Edwin Arlington ..... 20 12319 a; 19 11700 g
Roosevelt, Theodore 20 12384
Santayana, George ..... 19 11700 n
Schurz, Carl 21 12974
Sheldon, Edward ..... 8 4865 a
Sill, Edward Rowland 22 13439
Simms, William Gilmore 22 13445
Slosson, Annie Trumbull 22 13487
Snider, Denton J 22 13601
Spofford, Harriet Prescott 23 13805
Stedman, Edmund Clarence 23 13857
Stillman, William James 23 13977
Stockton, Frank R 23 13991
Stoddard, Elizabeth Barstow 23 14013
— Richard Henry 23 14029
Story, William Wetmore 23 14051
Stowe, Harriet Beecher 23 14067
Stuart, Ruth McEnery 23 14119

VOL. PAGE

Sumner, Charles 23 14221
Tarkington, Newton Booth ..... 24 14468 a; 9 5686 s
Taylor, Bayard 24 14518
Thanet, Octave 24 14733
Thaxter, Celia 24 14760
Thomas, Edith Matilda 24 14845
Thoreau, Henry D 24 14871
Timrod, Henry 24 14961
Torrence, Ridgely ..... 19 11700 p
Tyler, Moses Coit 25 15131
Van Dyke, Henry 25 15237
Very, Jones 25 15323
Wallace, Lew 25 15531
Walter, Eugene ..... 8 4865 a
Ward, Elizabeth Stuart Phelps 25 15623

American Literature, A History of, *Tyler* 25 15132
— of the Future and Other Essays, The, *Matthews* ..... 16 9802 d
— Ornithological Biography, The, *Audubon* 2 957
— Ornithology, *Wilson* 26 16019
— People, Address to the, *Annunzio* 1 585 e
— Religion, *Weiss* 26 15770
Ami des Femmes, L', *Dumas, jr* 8 5005
Amicis, Edmondo de 1 453
Amiel, Henri Frédéric, *Richard Burton* 1 479
Amigo Manso, El, *Galdós* 10 6162
Aminto (Poem), *Tasso* 24 14506
Amitiés Françaises, Les, *Barrès* ..... 3 1570 f
Ammianus 11 6647
Amor (Poem), *Tasso* 24 14512
— Mundi (Poem), *C. G. Rosselti* 20 12407
Amour par Terre, L' (Poem), *Verlaine* 25 15317
Amphitruo, *Plaulus* 19 11561, 11570
Amunátegui 15 8913
Amy's Song of the Willow (Poem), *Dobell* 8 4740
An Thou Were My Ain Thing (Poem), *Ramsay* 20 12071
Anabasis, *Xenophon* 26 16243, 16253
Anacreon 1 492; 25 15175
Anacreon's Grave, *Antipater of Sidon* 11 6644
Anacreontic (Poem), *Hooft* 13 7611
Anathema, *Andreyef* 1 528
Anatol, *Schnitzler* ..... 21 12922 d
Anatomy of Melancholy, The, *Robert Burton* 5 2905
Ancelmus the Emperour 10 6265
Ancestors, The (Poem), *Mickiewicz* .. 16 10006
Ancient Legends of Ireland 17 10536
— Mariner, The (Poem), *Coleridge* .7 3850, 3855
— Poetry and Romances of Spain, *Bowring* 4 2268
— Régime, The, *Taine* 24 14427
And have I measured half my Days (Hymn), *Wesley* 26 15814
Andersen, Hans Christian, *B. W. Wells* 1 500
Anderson, Sherwood ..... 9 5686 t
André, The Capture of, *Hildreth* 12 7375
André's Request to Washington (Poem), *Willis* 26 16008
Andrea del Sarto (Poem), *Robert Browning* 5 2565
Andreyef, Leonid Nikolaivich, *F. N. Scott* ..... 1 526; 8 4864 f
Andria, *Terence* 24 14646
Andromaque, *Racine* 20 12028, 12033
Andromeda (Poem), *Kingsley* 14 8617

Anecdotes.

Antisthenes, *Diogenes Laertius* 8 4722
Apelles, *Pliny the Elder* 19 11577
Aristippus, *Diogenes Laertius* 8 4721
Aristotle, *Diogenes Laertius* 8 4721
Arria, *Pliny the Younger* 19 11589
Aston, Harvey, *Rogers* 20 12353
Berlioz: Autobiography 3 1813

	VOL.	PAGE
Anecdotes.—*Continued*		
Bias, *Diogenes Laertius*	8	4720
Catherine, Empress of Russia, *Rogers*	20	12355
Cellini: Memoirs	6	3389, 3400
Cleanthes, *Diogenes Laertius*	8	4723
Coislin, Duc de, *Saint-Simon*	21	12718
Demetrius, *Diogenes Laertius*	8	4722
Diogenes, *Diogenes Laertius*	8	4722
Eaters, Some Great, *Athenæus*	2	928
Foote, Samuel	10	5883
Harcourt, Princesse d', *Saint-Simon* (Memoirs)	21	12722
Heine's Visit to Goethe, *Heine*	12	7220
La Trappe, The Portrait of, *Saint-Simon* (Memoirs)	21	12714
Love of Animals for Man, The, *Athenæus*	2	931
Old Man at the Water-Wheel, The, *Prime* (Boat Life in Egypt)	20	11822
Plato, *Diogenes Laertius*	8	4720
Plutarch and his Slave, *Gellius*	10	6257
Polybius and the Scipios, *Polybius* (Histories)	19	11707
Praxiteles, *Pliny the Elder*	19	11579
Pythes, *Plutarch*	19	11645
Quintus Cædicius, *Cato*	6	3351
Reynolds, Sir Joshua, *Rogers*	20	12352
Ritchie: Memoirs	20	12275
Scipio, *Cicero*	6	3717
Smith, Sydney	22	13571
Theophrastus, *Diogenes Laertius*	8	4722
"Varia Historia," From, *Ælianus*	1	174
Aneurin	1	539
Angel (Poem), *Newman*	18	10618
— The (Poem), *Lermontov*	21	12597
— — (Poem) *Pushkin*	21	12595
— in the House, The (Poems), *Patmore*	19	11185
Angellier, August, *Erskine*	19	11700 m
Angels of Buena Vista, The (Poem), *Whittier*	26	15945
Angler's Wish, An (Poem), *Van Dyke*	25	15245
— — The (Poem), *Walton*	25	15615
Angleterre, L' (Poem), *Verhaeren*	25	15312 d
Anglo-Saxon Literature, *Robert Sharp*	1	543
Animals. See also Fables.		
Bestiaries and Lapidaries	3	1854
Buddhist Duty of Courtesy to Animals, The, *Pilpay*	19	11453
Cattle, Characteristics of, *Almquist*	1	441
Dogs, *Sydney Smith*	22	13570
Fabulous Animals of the Ancient Writers, The, *Cuvier*	7	4261
Frogs, *Buckland* (Curiosities of Natural History)	5	2662
Gratitude of Animals, The, *Pilpay*	19	11446
Love of Animals for Man, The, *Athenæus*	2	931
Monkey Jacko, My, *Buckland* (Curiosities of Natural History)	5	2671
Rats, *Buckland* (Curiosities of Natural History)	5	2664
Snakes and their Poison, *Buckland* (Curiosities of Natural History)	5	2667
Squirrels: Billy and Hans, *Stillman*	23	13979
Tortoise, Habits of the, *White* (Natural History of Selborne)	26	15869
Animals Sick of the Plague, The, (Poem), *La Fontaine*	14	8799
Anna Karénina, *Tolstoy*	25	14995
Annabel Lee (Poem), *Poe*	19	11696
Annals, *Ennius*	9	5477, 5483 a
— *Tacitus*	24	14372, 14384
— of the Four Masters	6	3413
Annius Florus	20	12363
Annunzio, Gabriele d'	1	574; 8 4864 m
Annus Memorabilis (Congress, 1860–61) (Poem), *Brownell*	4	2520
Another Day (Poem), *Howells*	13	7657
Antar	1	586, 591; 2 674
'Antarah ibn Shaddad	2	681
Antigone, *Sophocles*	23	13650, 13651
Antipater of Sidon	11	6644
Antiphilus	11	6646
Antiquary, The, *Scott*	22	13003, 13077
Antiquities of the Jews, The, *Josephus*	14	8364, 8384
Antiquity of Inventions, *Wendell Phillips* (The Lost Arts)	19	11424
Antony and Cleopatra, *Plutarch* (Lives)	19	11633
— — — *Shakespeare*	22	13261
Ants, The Habits of, *Lubbock* (Beauties of Nature)	15	9280
Anvár-i Suhailí, *Pilpay*	19	11471
Aphorisms, see Maxims.		
Aphrodite and Selene, *Lucian of Samosata*	15	9291
Apion, Treatise against, *Josephus*	14	8363
Apocalypse Explained, *Swedenborg*	23	14252
Apocrypha, The, *Toy*	18	10809
Apologia pro Vitâ Suâ, *Newman*	18	10605
Apologues from the Persian (Poems), *Fitzgerald*	10	5806
Apology, The, *Plato*	19	11538
Apophthegms, *Bacon*	2	1200
Appeal to Honor and Justice, An, *Defoe*	8	4508
— — the Nation, An, *Lloyd George*	10	6259 c
Appreciations, *Pater*	18	11167
Après Trois Ans (Poem), *Verlaine*	25	15320
April Rain (Poem), *Thomson*	24	14854
Apukhtin, Aleksei Nikolaevich	21	12607
Apuleius, Lucius	1	597
Aquinas, Thomas	1	613
Arab and the Camel, The (Poem), *Babrius*	2	1152
Arabia.		
Arabs, The Spanish, *Prescott* (Ferdinand and Isabella)	19	11779
Ararat, The Ascent of, *Bryce* (Trans-Caucasia and Ararat)	5	2652
Pilgrimage to El Medinah and Meccah, A, *R. F. Burton*	5	2896
Arabian Nights, The, *Richard Gottheil*	1	622
— — Book of a Thousand Nights and a Night, The, *R. F. Burton*	5	2885
Arabic Literature.		
Abū al-Ata	2	688
Abu Sakhr	2	687
Antar	1	586, 591; 2 674
'Antarah ibn Shaddad	2	681
Arabian Nights, The	1	622
Arabic Literature, *Richard Gottheil*	2	665
Duraid ibn as-Simmah	2	681
Fadl ibn al-Abbas al-	2	689
Hamasāh	2	687
Harīrī, Abu Muhammad al- Kāsim al-	2	697
Hittān ibn al-Mu'alla	2	689
Ibn Sīnā	13	7835
Ibrahīm ibn Kunaif	2	687
Imru al-Kais	2	676
Jaf'ar ibn 'Ulbah	2	688
Koran, The, *J. W. Draper*	8	4870
— — *H. P. Smith*	14	8707
Labīd ibn Rabī'ah	2	680
Nābighah al-Dubyānī	2	684
Tarafa ibn al'Abd al-Bakrī	2	679
'Umar ibn Abī Rabī'ah	2	683
Zuhéir ibn Abi Sulma	2	677
Arabius	11	6647
Arago, Dominique François, *E. S. Holden*	2	704
Ararat, The Ascent of, *Bryce* (Trans-Caucasia and Ararat)	5	2652

VOL. PAGE

Arbitrants, The ..... 19 11408 b
Arblay, Madame d', see Burney, Frances.
Arbuthnot, John 2 722
Arcadia, The, *Sidney* 22 13388
Archias 11 6644
Archibald Malmaison, *Julian Hawthorne* 12 7042
Archilochus 25 15161, 15168
Architecture, see Art and Architecture.

Arctic Regions.
Farthest North, *Nansen* 17 10558

Areopagitica, *Milton* 17 10073
Aréstegui, Narciso 15 8913
Arethusa (Poem), *Shelley* 22 13302
Aretina's Song (Poem), *Taylor* 24 14541
Argonautic Legend, The 2 731
Argument in the Trial of Aaron Burr, *Wirt* 26 16098
— to Prove that the Abolishing of Christianity in England May, as Things Now Stand, be Attended with Some Inconveniences, *Swift* .. 23 14265
Ariel (Poem), *Stedman* 23 13862
— in the Cloven Pine (Poem), *Taylor* 24 14530
Ariosto, Ludovico, *L. O. Kuhns* 2 741
Aristophanes, *Paul Shorey* 2 759
Aristotle, *Thomas Davidson* 2 788
Armance, *Beyle* 3 1865
Armenia, An Excursion into, *Bodenstedt* (Thousand and One Days in the East) 4 2126
Arnason, Jón 2 802
Arnaut Daniel 20 11875
— de Maroill 20 11875, 11886
Arndt, Ernst Moritz 2 813
Arne, *Björnson* 4 1968, 1977
Arnljot Gelline, *Björnson* 4 1969
Arnold, Edwin 2 819
— Matthew, *G. E. Woodberry* 2 844
Arrow and the Song, The (Poem), *Longfellow* 15 9168
Arsène Guillot, *Mérimée* 16 9946
Art (Poem), *Thomson* 24 14870

Art and Architecture.
Acropolis of Athens, The, *Pausanias* 19 11215
Æsthetic Education of Man, The, *Schiller* (Letter) 21 12911
Architecture, The Law of Proportion in, *Blanc* (Grammar) 4 2062
Artists made by Accident, *D'Israeli* (Curiosities of Literature) 8 4727
Art Work of the Future, *Wagner* .. 25 15510
Blanc's Début as Art Critic, *Blanc* (Contemporary Artists) 4 2057
Calamatta's Studio, *Blanc* (Contemporary Artists) 4 2057
Casting of Perseus, The, *Cellini* (Memoirs) 6 3382
Delacroix's "Bark of Dante," *Blanc* (Contemporary Artists) ... 4 2058
Dome of Brunelleschi, The, *Norton* (Historical Studies of Church Building) 18 10716
Dürer's "Melancholia," *Blanc* (The Dutch School of Painters). 4 2055
Dutch Masters, The, *Amicis* (Holland and Its People) 1 471
Fascination of the Remote, The, *Hamerton* (Life of J. M. W. Turner) 11 6879
Function of the Artist, *Wagner* (Opera and Drama) 25 15505
Genius of Greek Art, The, *Symonds* (Studies of the Greek Poets) 24 14356
Grammar of Painting and Engraving, *Blanc* 4 2054, 2059

VOL. PAGE

Ingres, Life of, *Blanc* 4 2056
Italian Art in its Relation to Religion, *Symonds* (The Renaissance in Italy) 24 14340
Kinship of the Arts, The, *Bodmer* .. 4 2130
Landscape, *Blanc* (Grammar) 4 2061
Michel Angelo, *Michelet* (The Renaissance) 16 9990
Modernness, *Baudelaire* 3 1629
Moral Influence of Art, *Blanc* (Grammar) 4 2060
Ornament, The Uses of, *Ruskin* (Seven Lamps of Architecture) ... 21 12518
Orvieto Cathedral, The Building of, *Norton* (Notes of Travel and Study in Italy) 18 10710
Painter of Modern Life, The, *Baudelaire* (L'Art Romantique). 3 1627
Painting, *Motoori* (Tamagatsuma) .. 14 8184
Poetry and Painting, *Bodmer* (Holbein) 4 2131
— — — *Lessing* (Laocoön) 15 9021
Poussin's "Shepherds of Arcadia," *Blanc* (Grammar) 4 2060
Race Characters Expressed in Art, *Taine* (Art in the Netherlands) .. 24 14415
Raphael Sanzio, *Vasari* 25 15250
Rembrandt, *Blanc* (The Dutch School of Painters) 4 2055
Style, *Blanc* (Grammar) 4 2061
Temple of Zeus at Olympia, The, *Pausanias* 19 11218
Trees in Art, *Hamerton* (Landscape) 11 6882
What is Art, *Croce* (Breviary of Æsthetic) ..... 7 4180 h

Art Criticism (Poem), *Landor* 15 8878
— and Politics (Poem), *Bellman* 3 1771
— in the Netherlands, *Taine* 24 14415
— of Poetry, The (Poem), *Boileau* .. 4 2144
— — — — (Poem), *Horace* 13 7638
— Work of the Future, The, *Wagner* 25 15510
Arthurian Legends, The, *Richard Jones* 2 886
Artists, The (Poem), *Schiller* 21 12900
Artzibashef, Mikhaïl ..... 9 5686 f; 8 4864 g
As Careful Merchants do Expecting Stand (Poem), *William Browne* .. 4 2515
— I Laye A-Thynkynge (Poem), *Barham* 3 1509
— it Will Happen (Poem), *Geibel* ... 10 6250
— Ships Becalmed (Poem), *Clough* .. 6 3837
— the Flowers of the Field, *Strato* ... 11 6646
— You Like It, *Shakespeare* 22 13203, 13236
Asbjörnsen, Peter Christen 2 905
Ascham, Roger 2 916
Asclepiades 11 6643
Ash-Shanfarà of Azd (Poem) 2 682
Asinaria, *Plautus* 19 11569
Aspatia's Song, *Beaumont and Fletcher* 3 1683
Aspects of the Pines (Poem), *Hayne* .. 12 7113
Aspiration (Poem), *Willis* 26 16011
— (Poem), *Zorrilla y Moral* 26 16330
Ass and the Jackal, The, ... 13 7959
— in the Lion's Skin, The, *Pilpay* ... 19 11474
Assar and Mirjam, *Goldschmidt* 11 6495
"Assignation, The," Song from (Poem), *Poe* 19 11690
Assyrian Literature 1 47

Astronomy.
Copernicus 7 4043
Laplace, *Arago* 2 708

Astrophel and Stella (Poem), *Sidney* 22 13396
At a Funeral (Poem), *Heber* 12 7159
— Dusk (Poem), *Lampman* ..... 15 8860 g
— Gibraltar (Poem), *Woodberry* 26 16146
— Home and Abroad, *S. M. Fuller* .. 10 6124
— Last the Daylight fadeth (Poem), *Geibel* 10 6252
— Penshurst (Poem), *Waller* 25 15563

	VOL.	PAGE
At the Back of the North Wind, *Macdonald*	16	9464
— — Church Gate (Poem), *Thackeray*	24	14728
— — Fair, *Kielland*	14	8567
— — Granite Gate (Poem), *Carman*	6	3305
— — Potter's (Poem), *Spofford*	23	13819
Atala, *Châteaubriand*	6	3531, 3537
Athalie, *Racine*	20	12029
Atharva-Veda, The	13	7913, 7916, 7946
Athena, The Decree of, *Æschylus*	1	200
Athenæus	2	923
Athens (Poem), *Swinburne*	23	14319
Atherton, Mrs. Gertrude	9	5686 s
Atlantic Essays, *Higginson*	12	7359
Atlas (Poem), *Heine*	12	7191
Atreus and Thyestes, *Crébillon*	7	4169, 4171
Attack on the Mill, The, *Zola*	26	16296
Atterbom, Per Daniel Amadeus	2	933
Attic Nights, *Aulus Gellius*	6	3351; 10 6254
Au Bord de l'Eau (Poem), *Sully-Prudhomme*	23	14216
— Service de l'Allemagne, *Barrès*	3	1570 g
Aubade (Poem), *Cawein*	6	3370 d
Auber's "Parisienne," *Mendelssohn* (Letters)	16	9898
Aucassin and Nicolette, *F. M. Warren*	2	943
— — — (Poem), *Stedman*	23	13861
Audaz, El, *Galdos*	10	6158
Audubon, John James	2	956
Auerbach, Berthold	2	961
Augier, Émile	2	998
Augustine of Hippo, St., *Samuel Hart*	2	1014
Auld House, The (Poem), *Nairne*	17	10548
— Licht Idylls, *Barrie*	3	1574
Aurelius Antoninus, Marcus, *J. F. Gluck*	2	1022
Aurora Leigh (Poem), *E. B. Browning*	4	2525
Ausonius, Decimus Magnus	20	12359, 12367
Austen, Jane	2	1045
Austin, Alfred, *Erskine*	19	11700 l
Austrian Literature.		
Beethoven, Ludwig van	3	1749
Grillparzer, Franz	11	6714
Hofmannsthal, Hugo von	12	7402 a; 8 4864k
Schnitzler, Arthur	21	12922 a; 8 4864 k
Author's Ambition, The (Poem), *Persius*	19	11344
— Resolution in a Sonnet, The (Poem) *Wither*	26	16126
Authorship, *Schopenhauer*	21	12950
Autobiography, see Diaries, Journals, etc.		
Autocrat of the Breakfast Table, The, *Holmes*	12	7489
Autumn (Poem), *Chisato*	14	8162
— (Poem), *Thomson*	24	14856
— (Poem), *Watson*	26	15716 b
Aux Enfants Perdus (Poem), *Banville*	3	1479
— Italiens (Poem), *Lytton*	15	9349
Avare, L', *Molière*	17	10164
Avebury, John Lubbock, 1st baron, see Lubbock, Sir John.		
Averroës	2	1079
Avesta, The, *A. V. W. Jackson*	2	1084
— From The,	17	10531
Avicebron	2	1099
Avicenna, see Ibn Sînâ.		
Away (Poem), *Riley*	20	12272 i
Axel and Valburg, *Oehlenschläger*	18	10748, 10755
Aytoun, Robert	2	1106
— William Edmonstoune	2	1109
Azeglio, Massimo Taparelli d'	3	1129
Bab Ballads (Poems), *Gilbert*	11	6334
Baber, *E. S. Holden*	2	1141
Babrius	2	1148
Babylon (Poem), *Anon*	3	1339
Babylonian Literature	1	47
Bacchylides	25	15182
Bach, *Berlioz*	3	1816
Bacon, Francis, *C. T. Lewis*	2	1155
Bacon-Shakespeare Craze, The, *White*	26	15877
Bagehot, Walter, *Forrest Morgan*	2	1203
Baggesen, Jens	2	1235
Bailey, Philip James	2	1243
Baillie, Joanna	2	1253
Bains, Festival of the Queen of Hungary at, *Brantôme* (Lives of Courtly Women)	4	2325
Bajazet, *Racine*	20	12030
Baker, Sir Samuel White	2	1272
Baker's Tale, The (Poem), *Carroll*	6	3318
Balaustion, *Robert Browning*	9	5588
Balbuena, Bernardo	15	8911
Balder (Poem), *Dobell*	8	4738, 4740
Balfour, Arthur James, *C. J. H. Hayes*	2	1283
Ballad, The, *F. B. Gummere*	3	1305
— (Poem), *Calverley*	5	3110
— Against Those Who Missay of France (Poem), *Villon*	25	15410
— of Agincourt, The (Poem), *Drayton*	8	4880
— — Bouillabaisse, The (Poem), *Thackeray*	24	14719
— — Guibour, The (Poem), *Mistral*	17	10103
— — Old-Time Ladies (Poem), *Villon*	25	15403
— — — Lords (Poem), *Villon*	25	15404
— — Prose and Rhyme, The (Poem), *Dobson*	8	4745
— — the Debate of the Heart and Body (Poem), *Villon*	25	15411
— — — Outer Life (Poem), *Hofmannsthal*	12	7402 h
— — — Women of Paris (Poem), *Villon*	25	15405
— — Things Known and Unknown (Poem), *Villon*	25	15410
— — Trees and the Master, A (Poem), *Lanier*	15	8896
— — In Prison (Poem), *Villon*	25	15408
— . . . to Our Lady (Poem), *Villon*	25	15406
— to Queen Elizabeth, A (Poem), *Dobson*	8	4755
— upon a Wedding (Poem), *Suckling*	23	14158
Ballade des Pendus (Poem), *Banville*	3	1480
— of Midsummer Days and Nights (Poem), *Henley*	12	7238
— on the Mysterious Hosts of the Forest, *Banville*	3	1478
Ballads and Songs (Poems) *Allingham*	1	431, 432, 437
Balthazar's Song (Poem), *Shakespeare*	22	13194
Balzac, Honoré de, *W. P. Trent*	3	1348
Ban and Arrière Ban, *Lang*	15	8890
Bancroft, George, *Austin Scott*	3	1433
Banim, John	3	1458
— Michael	3	1458
Banking, Deposit, Origin of, *Bagehot* (Lombard Street)	2	1232
Banks o' Doon, The (Poem), *Burns*	5	2866
Banquet Song, A (Poem), *Alcæus*	1	271
Banville, Théodore de	3	1474
Barbara Frietchie (Poem), *Whittier*	26	15924
Barbarossa (Poem), *Rückert*	21	12467
Barber of Seville, The, *Beaumarchais*	3	1660
Barchester Towers, *Trollope*	25	15035
Barclay, Alexander	3	1496
— of Ury (Poem), *Whittier*	26	15935
Bard, The (Poem), *Gray*	11	6633
— — (Poem), *Pushkin*	21	12593
Barefoot Boy, The (Poem), *Whittier*	26	15931

VOL. PAGE

Barham, Richard Harris ... 3 1503
Baring-Gould, Sabine ... 3 1529
Barker, Granville ... 8 4864 x
Barlow, Jane ... 3 1543
— Joel ... 3 1557
Barnaby Rudge, *Dickens* ... 8 4631, 4650
Barnavaux et Quelques Femmes, *Mille* ... 17 10026 d
— Général, *Mille* ... 9 5686 r; 17 10026 a
Barnes, William ... 3 1563
Barrès, Maurice, *Pierre De Bacourt* ... 3 1570 a
Barricade, La, *Bourget* ... 4 2253 a
Barrie, James Matthew ... 3 1571; 8 4864 x
Barzaz-Breiz (Poems), *Villemarqué* ... 25 15377
Bastiat, Frédéric ... 3 1607
Bastille, The Siege of the, *Carlyle* (French Revolution) ... 6 3281
Bastions de l'Est, Les, *Barrès* ... 3 1570 g
Bataille, Henry ... 8 4864 q
Battle and Other Poems, *Gibson* ... 11 6332 e
— -Field, The (Poem), *Bryant* ... 5 2633
— Hymn of the Republic (Poem), *J. W. Howe* ... 13 7647
— of Blenheim, The (Poem), *Southey* ... 23 13685
— — Copenhagen, The (Poem), *Campbell* ... 5 3179
— — Ivry, The (Poem), *Macaulay* ... 16 9437
— — Waterloo, The (Poem), *Byron* ... 5 2981
Battles, see War.
Baucis and Philemon (Poem), *Ovid* ... 18 10926
Beaconsfield, Benjamin Disraeli, earl of, *I. C. Cabell* ... 3 1633
Beatrix, *Balzac* ... 3 1357
Beaumarchais, *Brander Matthews* ... 3 1657
Beaumont, Francis, *A. H. Thorndike* 3 1674
Beaurepaire, Jules Quesnay de, see Quesnay de Beaurepaire ... 20 11925
Beauties of Nature, The, *Lubbock* ... 15 9280
Beauty (Poem), *Baudelaire* ... 3 1626
— (Poem), *Jāmī* ... 13 8113
— (Poem), *Lodge* ... 15 9140
— (Poem), *Shakespeare* ... 22 13225
— (Poem), *Very* ... 25 15329
— Unadorned (Poem), *Propertius* ... 20 11864
Bébée, *Ouida* ... 16 10888
Becket, Thomas, The Death of, *Froude* (Short Studies) ... 10 6076
Beckford, William ... 3 1699
Bed in Summer (Poem), *Stevenson* ... 23 13935
Bede, *Alfred the Great* ... 1 572
Bedouin Song (Poem), *Taylor* ... 24 14533
Bee, Life of the, *Maeterlinck* ... 16 9546 a
Beecher, Henry Ward, *Lyman Abbott* 3 1713
Beethoven, Ludwig van, *E. I. Stevenson* ... 3 1749
Before the Convent of St. Just, 1556 (Poem), *Platen* ... 19 11516
— — Sacrament (Hymn), *Heber* ... 12 7157
— — Storm (Poem), *Dehmel* ... 8 4512 d
Beginners of a Nation, *Eggleston* ... 9 5219
Behind the Arras (Poems), *Carman* ... 6 3304
Behold the Meads (Poem), *Guillaume de Poitiers* ... 20 11877
Belasco, David ... 8 4865 a
Beleaguered City, A, *Oliphant* ... 18 10822
— — The (Poem), *Longfellow* ... 15 9150
Belfast Address, *Tyndall* ... 25 15152
Belfry of Bruges, The (Poem), *Longfellow* ... 15 9162
— Pigeon, The (Poem), *Willis* ... 26 16008

Belgian Literature.

Cammaerts, Émile ... 19 11700 m
Conscience, Henri ... 7 3957
Eekhoud, Georges ... 9 5189
Kistemaeckers, Henry ... 8 4864 r
Maeterlinck, Maurice ... 8 4864 u; 16 9541
Verhaeren, Émile ... 25 15312 a; 19 11700 m

Believe it Not (Poem), *Tolstoy* ... 21 12605
— Me, If All those Endearing Young Charms (Poem), *Thomas Moore* ... 17 10289

VOL. PAGE

Belle Dame sans Merci, La (Poem), *Keats* ... 14 8510
— of the Ball, The (Poem), *Praed* ... 19 11764
Bellman, Carl Michael, *Olga Flinch* ... 3 1763
Bello, Andrés ... 15 8915
Bells, The (Poem), *Poe* ... 19 11694
Beloved Youth, The (Poem), *Theognis* 24 14791
Ben-Hur, *Wallace* ... 25 15533
Benavente, Jacinto ... 8 4864 n
Benefits (Poem), *Lessing* ... 15 9010
Bennett, Arnold, *Allan Nevins* 3 1772 a; 9 5686 m; 5686 o
Bentham, Jeremy ... 3 1773
Benvenuto Cellini, *Birrell* ... 3 1915
Beowulf (Poem), *Anon* ... 1 550, 558
Béranger, Jean-Pierre de, *Alcée Fortier* ... 3 1783
Bergson, Henri Louis, *W. P. Montague* ... 3 1800 a
Bergström, Hjalmar ... 8 4864 f
Berkeley, George ... 3 1801
Berlin, The Philistine of, *Heine* (Italy) ... 12 7217
Berlioz, Hector ... 3 1809
Bernal Diaz del Castillo, see Diaz del Castillo, Bernal.
Bernard de Ventadour ... 20 11874, 11879
— of Clairvaux, Saint ... 3 1819
— — Cluny, *W. C. Prime* ... 3 1828
— — Morlay, see Bernard of Cluny 3 1828
Berners, Juliana ... 3 1834
Bernstein, Henry ... 8 4864 r
Bertrand d' Aamanon ... 20 11889
Besant, Walter ... 3 1837
Beside the Hearth (Poem), *Wagner* ... 25 15504
— — Winter Sea (Poem), *Roberts* ... 20 12304
Bessie Bell and Mary Gray (Poem), *Anon* ... 3 1334
Bessy Bell and Mary Gray (Poem), *Ramsay* ... 20 12069
Best Thing in the World, The (Poem), *E. B. Browning* ... 4 2551
— Wines, The (Poem), *Hermippus* ... 19 11401
Bestiaries and Lapidaries, *L. O. Kuhns* ... 3 1852
Bethlehem, From Hebron to, *Mandeville* (Adventures) ... 16 9660
Betrothed, The, *Manzoni* ... 16 9674
Better Answer, A (Poem), *Prior* ... 20 11843
— Part, The (Poem), *Matthew Arnold* ... 2 885
Bewildered Guest, The (Poem), *Howells* ... 13 7656
Beyle, Marie-Henri (Stendhal), *F. T. Cooper* ... 3 1861
Bible, see also Old Testament, New Testament; Apocrypha.
— in Spain, The, *Borrow* ... 4 2189
— of the Dadu Panthis, The, ... 13 7966
— — Zoroaster, The, see Avesta.
— Wyclif's: Luke xv, 11–32, 26: 16237; 1 Corinthians xiii, John xx, 1–31, 16239; Apocalypse ... 16241
Big Words for Small Thoughts, *White* ... 26 15880
Biglow Papers, The (Poem), *Lowell* ... 15 9250
Bilderdijk, Willem ... 3 1884
Bill and Joe (Poem), *Holmes* ... 12 7471
Billy and Hans, *Stillman* ... 23 13979
Binyon, Lawrence, *Erskine* ... 19 11700 l
Biographical Essays, *De Quincey* ... 8 4561
Biography, see Names of Persons; also Anecdotes; Characterizations; Diaries; Letters.
Bion ... 3 1893
Bird Let Loose, The (Poem), *Thomas Moore* ... 17 10294
— Parliament, The, *Farīduddīn Attar* ... 10 5806
— Voices (Poem), *Lampman* ... 15 8860 e

Birds, see also Fables.

Bestiaries and Lapidaries, *Kuhns* ... 3 1852

	VOL.	PAGE
Birds.—*Continued*		
Birds, *Amicis* (Constantinople)	1	458
Bluebird, The, *Wilson* (American Ornithology)	26	16019
Fish-Hawk, The (Poem), *Wilson* (American Ornithology)	26	16030
Herons' Haunt, The, *C. G. Allen* (Vignettes from Nature)	1	406
House-Swallow, The, *White* (Natural History of Selborne)	26	15871
Humming-Bird, The, *Buffon* (Natural History)	5	2695
Sharp Eyes, *Burroughs* (Locusts and Wild Honey)	5	2870
Wild Pigeon, The (Poem), *Wilson* (American Ornithology)	26	16021
Birds, *Aristophanes*	2	763, 776, 779
— (Poem), *R. H. Stoddard*	23	14037
— in the Night (Poem), *Verlaine*	25	15318
Birrell, Augustine	3	1898
Birthday, A (Poem), *C. G. Rossetti*	20	12400
— — (Poem), *Watson*	26	15709
Bishop of Rum-ti-Foo, The (Poem), *Gilbert*	11	6339
Bismarck, Otto Edward Leopold von, *Munroe Smith*	4	1929
Bit o' Writin', and Other Tales, The, *Banim*	3	1459
Bits of Travel, *Jackson*	13	8065
Bittersweet (Poem), *Holland*	12	7452
Björnson, Björnstjerne, *Brandes.*	4	2304; 4 4864 e
— — *W. M.Payne*	4	1959
Black, William	4	1983
Black Forest Village Stories, *Auerbach*	2	964
Black Maskers, The, *Andreyef*	1	532
— Regiment, The (Poem), *Boker*	4	2164
— Shawl (Poem), *Pushkin*	21	12590
Blackmore, Richard Doddridge	4	2011
Blackmwore, Maidens(Poem)*Barnes.*	3	1565
Blake, William	4	2041
Blanc, Charles	4	2051
Blanchette, *Brieux*	4	2351
Blessèd Damozel, The (Poem), *D. G. Rossetti*	20	12416
Blicher, Steen Steensen	4	2064
Blind, Mathilde	4	2075
Blind Bard of Chios (Poem), *Pascoli*	18	11156 e
— Girl of Castel-Cuillé, The (Poem), *Jasmin*	14	8198
Blow, Blow, Thou Winter Wind (Poem), *Shakespeare*	22	13204
Blue Beard, *Perrault*	19	11337
— Closet, The (Poem), *Morris*	17	10352
Bluebird, The (Poem), *Wilson*	26	16019
Boarding-House Geometry, *Leacock*	15	8928 s
Boat Life in Egypt and Nubia, *Prime*	20	11822
— Race, The, *Hughes* (Tom Brown at Oxford)	13	7696
Boatman's Song, The (Poem), *Carmen Sylva*	23	14332
Bobbo and Other Fancies, *Wharton*	26	15821
Boccaccio, Giovanni, *W. J. Stillman.*	4	2089
Boccaccio's "Decameron," *Sismondi* (Literature of the South of Europe)	22	13474
Bodenstedt, Friedrich Martin von	4	2116
Bodmer, Johann Jakob	4	2128
Boethius (Poem), *Alfred the Great*	1	396
Boëtius	4	2133; 20 12363, 12370
Bohemianism, *Hamerton* (Human Intercourse)	11	6884
Bohemians of the Latin Quarter, The, *Murger*	17	10480
Bohémiens, Les (Poem), *Béranger*	3	1788
Boileau-Despréaux, Nicholas	4	2141
Boissier, Gaston	4	2152
Boker, George H.	4	2163
Bolingbroke, *Bagehot*	2	1222
Bon Gaultier Ballads (Poems), *W. E. Aytoun*	2	1123
Bonaventura, Saint, *Thomas Davidson*	4	2169
Bonduca, *Fletcher*	3	1694
Bonnie George Campbell (Poem), *Anon*	3	1333
Bonny Dundee (Poem), *Scott*	22	13080
— Earl of Murray,The (Poem),*Anon.*	3	1330
Book Le Grand, *Heine*	12	7212
— of a Thousand Nights and a Night, The, *R. F. Burton*	5	2885
— — My Friend, The, *France*	10	5916
— — the Dead	9	5320
— — — Native, *Roberts*	20	12300, 12304
— — — Rose, The, *Almquist*	1	442
Book-Stores and Books, *Beecher*	3	1720
Bookman's Purgatory, A, *Lang*	15	8882
Books and Bookmen, *Lang*	15	8882
Books and Reading, see also Literature.		
Alexandrian Library, The, *Gibbon.*	11	6314
Bookman's Purgatory, A, *Lang*	15	8882
Books, *Fuller* (Holy and Profane State)	10	6134
— *Montaigne*	17	10242
— and Reading, *Schopenhauer*	21	12944
Book-stores and Books, *Beecher*	3	1720
Choice of Books, The, *Harrison*	12	6976
Early Reading, *Bagehot* (Edward Gibbon)	2	1215
Library, The, *Maistre* (Journey round My Room)	16	9621
Pleasures of Reading, The, *Balfour* (Rectorial Address)	2	1289
— — — — *Eliot* (The Happy Life)	9	5359 b
Professional Reviewer,The, *Bennett* (The Truth about an Author)	3	1772 f
Reading, *Voltaire* (Philosophical Dictionary)	25	15471
Booth, Edwin, "Hamlet" at the Boston Theatre, *Howe*	13	7649
— — (Poem), *Winter*	26	16071
Border Minstrelsy	17	10531
Boris Godunoff, *Pushkin*	20	11911, 11912
Borrow, George, *Julian Hawthorne*	4	2175
Boscan, Juan	4	2203
Bossuet, Jacques Bénigne, *Adolphe Cohn*	4	2209
Boswell, James, *C. F. Johnson*	4	2227
Bothie of Tober-na-Vuolich, The (Poem), *Clough*	6	3840
Bourdeille, Pierre de, see Brantôme, Pierre de Bourdeille.		
Bourget, Paul, *Pierre de Bacourt*	4	2251; 9 5686 j
Bowmen's Song, The (Poem), *Doyle* (The White Company)	8	4838
Bowring, Sir John	4	2263
Boyesen, Hjalmar Hjorth	4	2272
Boy's Wonderhorn, The (Poems), *Brentano*	4	2345
Bracco, Roberto	8	4864 l
Braddon, Mary Elizabeth	4	2279
Brandes, Georg, *W. M. Payne*	4	2299
Brandt, Sebastian	4	2311
Brantôme, Pierre de Bourdeille	4	2319
Branwen the Daughter of Llyr, *Mabinogion*	15	9379
"Break, Break, Break" (Poem), *Tennyson*	24	14603
Bremer, Fredrika	4	2328
Brentano, Clemens	4	2343
Bretonne, The, *Theuriet*	24	14796
Breviary of Æsthetic, The, *Croce*	7	4180 h
Bride of Abydos, The (Poem), *Byron*	5	2947, 2964
Bridge, The (Poem), *Longfellow*	15	9164
— of Dread, The (Poem)	17	10531
— — Sighs, The (Poem), *Hood*	13	7600
Bridges, Robert, *F. H. Giddings*	4	2348; 19 11700 l
Brief is Pain (Poem), *Carpenter*	6	3306 h
— Life is Here our Portion (Hymn), *Bernard of Cluny*	3	1830

	VOL.	PAGE
Briefness of Life, The (Poem), *William Drummond*	8	4917
Brieux, Eugène, *Clayton Hamilton*	4 2350; 8	4864 s
Bright, John	4	2354
Brignall Banks (Poem), *Scott*	22	13078
Brillat-Savarin	4	2365
Bristowe Tragedie, The (Poem), Chatterton	6	3544
Britannia's Pastorals (Poems), *William Browne*	4	2515
Brittany, The Heroic and Legendary Literature of, *William Sharp*	25	15377
Broken Bell, The (Poem), *Baudelaire*	3	1625
— Heart, The, *Ford*	10	5892
— Jug, The, *Kleist*	14	8667
— Music (Poem), *Aldrich*	1	320
— Pitcher, The (Poem), *W. E. Aytoun*	2	1123
Brontë, Anne	4	2381
Brontë, Charlotte, *Ritchie* (Memoirs)	20	12276
Brontë, Charlotte, and her Sisters	4	2381
Brontë, Emily	4	2381
Brook, The (Poem), *Tennyson*	24	14604
Brooks, Phillips	4	2417
Brotherhood of Man, The, *Marcus Aurelius* (Meditations)	2	1028
Brother's Grave, A (Poem), *Catullus*	6	3366
Brougham and South America, On, *Canning*	5	3197
Brown, Charles Brockden	4	2425
— John	4	2437
Browne, Charles Farrar (Artemus Ward), *C. F. Johnson*	4	2461
— Sir Thomas, *Francis Bacon*	4	2473
— William	4	2511
Brownell, Henry Howard	4	2519
Browning, Elizabeth Barrett	4	2523
— Robert, *E. L. Burlingame*	5	2557
— — in Florence, *Curtis*	7	4237
Browning's Poetry, *Birrell*	3	1920
Brownson, Orestes Augustus	5	2594
Bruce to His Men at Bannockburn (Poem), *Burns*	5	2864
Brunetière, Ferdinand, *Adolphe Cohn*	5	2603
Bruno, Giordano	5	2613
Brute, The (Poem), *Moody*	17	10269 h
Bryant, William Cullen, *G. P. Lathrop*	5	2623
Bryce, James, viscount	5	2643
Bubble, The (Poem) *Allingham*	1	432
Buccaneer, The (Poem), *R. H. Dana, Sr.*	7	4287
Buckland, Francis Trevelyan	5	2661
Buckle, Henry Thomas	5	2673
Buddha, Conversation of the Herdsman Dhaniya and (Dhammapada)	13	7951
— The Death of	13	7953
— — Pure Sacrifice of (Poem), *Edwin Arnold*	2	824
— — Youth of (Poem), *Edwin Arnold*	2	820
Buffon, George Louis le Clerc, *Spencer Trotter*	5	2689
Builders, The (Poem), *Very*	25	15327
— and Other Poems, The (Poems), *Van Dyke*	25	15245
Building of the Ship, The (Poem), *Longfellow*	15	9169
Bulgarian Literature.		
Boteff, Christo	25	15264
Vazoff, Ivan	25	15263
Bulls, The (Poem), *Leconte de Lisle*	15	8956
Bulwer-Lytton, Edward, *Julian Hawthorne*	5	2697
Bunner, Henry Cuyler	5	2731
Bunyan, John, *E. P. Parker*	5	2747
Buoy-Bell, The (Poem), *Turner*	24	14642
Burden of the Desert, The (Poem), *Simms*	22	13460
Bürger, Gottfried August	5	2767
Burgraves, Les, *Hugo*	13	7717
Burial March of Dundee, The (Poem), *W. E. Aytoun*	2	1113
— of the Guns, The, *Page*	18	10939
Burke, Edmund, *E. L. Godkin*	5	2779
Burnett, Frances Hodgson	5	2809
Burney, Frances (Madame D'Arblay)	5	2817
Burning Hayricks, The, *Verhaeren*	25	15312 l
Burns, Robert, *R. H. Stoddard*	5	2833
— Robert (Poem), *Halleck*	11	6865
— (Poem), *Whittier*	26	15949
— The Tomb of (Poem), *Watson*	26	15712
Burnt Ships (Poem), *Jackson*	13	8063
Burr and Blennerhassett, *Wirt* (Argument in the Trial of Aaron Burr)	26	16098
Burroughs, John	5	2867
Burton, Sir Richard F	5	2883
— Robert	5	2904
Bushnell, Horace, *T. T. Munger*	5	2909
Bustamante, Carlos Maria de	15	8915
Busybodies, *Plautus*	19	11569
But Yet a Woman, *A. S. Hardy*	12	6926
Butler, Bishop, *Bagehot*	2	1219
— Samuel (1612–1680)	5	2927
— — (1835–1902), *J. B. Fletcher*	5	2934 a
Butterneggs, *Slosson*	22	13489, 13490
Byron, Lord, *C. D. Warner*	5	2935
— *Mazzini* (Giovine Italia)	16	9848
Ça et Là, *Veuillot*	25	15331
Cabal and Love, *Schiller*	21	12879
Caballero, Fernan (Cecilia Böhl de Faber)	5	3001
Cabinet Government, Conditions of, *Bagehot* (The English Constitution)	2	1223
Cable, George W	5	3017
Cabotins, *Pailleron*	18	10971
Cædmon's Inspiration, *Alfred the Great* (Bede)	1	572
Caen, The Battle of, *Froissart* (Chronicles)	10	6044
Cæsar, Caius Julius	5	3037
— — — The Character of, *Mommsen* (History of Rome)	17	10208
— and Cleopatra, *Shaw*	22	13265 q
Café, Le, Banville	3	1475
— The, *Goldoni*	11	6488
Caillou et Tili, *Mille*	17	10026 d
Caine, Thomas Henry Hall	5	3067
Çakuntalā, Kālidāsa	13 7931, 7961; 14	8461
Calais Spire, *Ruskin* (Modern Painters)	21	12539
Calderón, Fernando	15	8924
Calderon, Pedro, *M. F. Egan*	5	3071
— y su Teatro, *Menendez y Pelayo*	16	9914 d
Calendau (Poem), *Mistral*	17	10099, 10101
Calhoun, John Caldwell, *J. C. Calhoun*	5	3087
Caligula's Madness, *Suetonius*	23	14203
Caliph Omar bin Abd al-Aziz and the Poets, *Anon*	2	701
Call Me Not Dead (Poem), *Gilder*	11	6354
— of the Wild, The, *London*	15	9142 a
— to Joy (Poem), *Hölty*	12	7511
Caller Herrin' (Poem), *Nairne*	17	10547
Callimachus	5	3101
Callista, *Newman*	18	10610
Callistratus	25	15177
Calverley, Charles Stuart	5	3107
Calvin, John, *A. C. McGiffert*	5	3117
Cammaerts, Émile, *Erskine*	19	11700 m
Camoens, Luiz Vaz de, *H. R. Lang*	5	3129
Campbell, Thomas	5	3159
Campion, Thomas, *Ernest Rhys*	5	3184
Canada.		
Letter to Lord Kames, 1760, *Franklin*	10	5955
Wolfe on the Plains of Abraham, *Bancroft* (History of the United States)	3	1450

	VOL.	PAGE
Canadian Literature, see English Literature (Canadian Authors).		
Candida, *Shaw*	22	13265 k
Cannan, Gilbert	9	5686 p
Canning, George	5	3189
Canterbury Pilgrims, The, *Mackaye*	16	9494 b
— Tales (Poems), *Chaucer*	6	3561, 3564
Canticle of the Creatures, see Canticle of the Sun.		
— — — Shining Ones (Poem), *Bruno*	5	2618
— — — Sun, The, *Francis d'Assisi*	10	5923
Cantigas (Poem), *Alfonso the Wise*	1	388
Cantù, Cesare	5	3199
Canzon of Life, The (Poem), *Camoens*	5	3152
Caprices of Marianne, The, *Musset*	17	10491
Captain and the Mermaids, The (Poem), *Gilbert*	11	6343
— Reece (Poem), *Gilbert*	11	6334
Captives, The, *Plautus*	19	11561, 11569, 11570
Capus, Alfred	8	4864 q
Caravan, The, *Hauff*	12	7016
Card-Dealer, The (Poem), *D. G. Rossetti*	20	12425
Carducci, Giosue, *Frank Sewall*	5	3206
Carew, Thomas	5	3221
Carlén, Emilia Flygare	5	3225
Carlyle, Thomas, *Leslie Stephen*	6	3231
——, Character Sketch (Letter) *S. M. Fuller*	10	6127
— — On, *Mazzini*	16	9849
Carmagnola, Francesco, *Sismondi* (A History of the Italian Republics)	22	13479
— The Count of, *Manzoni*	16	9673
Carman, Bliss, *C. G. D. Roberts*	6	3302; 19 11700 o
Carmen (Poem), *Carmen Sylva*	23	14336
Carmosine, *Musset*	17	10492
Carpenter, Edward, *Dorothy Brewster*	6	3306 a
Carpio, Manuel	15	8924
Carroll, Lewis (Charles Lutwidge Dodgson)	6	3307
Carter and Hercules, The (Poem), *Babrius*	2	1151
Carthusian Monk, The, *Eötvös*	9	5485
Caryatids, The (Poems), *Banville*	3	1478
Casanova de Seingalt, Jean Jacques	6	3321
Casas, Bartolomeo de Las, see Las Casas, Bartolomeo de.		
Casina, *Plautus*	19	11567, 11570
Cassandra (Poem), *E. A. Robinson*	20	12319 c
— The Vision of, *Æschylus*	1	197
Castellanos, Juan de	15	8910
Castiglione, Baldassare	6	3339
Castillo, Bernal Diaz del, see Diaz del Castillo, Bernal.		
Casting Away of Mrs. Lecks and Mrs. Aleshine, The, *Stockton*	23	13992
Castle by the Sea, The (Poem), *Uhland*	25	15192
— in Austria, The (Poem), *Brentano*	4	2346
— Rackrent, *Edgeworth*	9	5153
Cat, the Weasel, and the Young Rabbit, The (Poem), *La Fontaine*	14	8793
Catapatha Brâhmana	13	7916, 7947
Catarina to Camoens (Poem), *E. B. Browning*	4	2530
Cathédrale, La, *Huysmans*	13	7834 d
Catholic Spirit, *Wesley*	26	15802
Catholics, Of the Injustice of Disqualification of, *Grattan*	11	6617
Catiline, *Croly*	7	4205
Catiline's Conspiracy, History of, *Sallust*	21	12746
Cato the Censor	6	3347
Cats, Jacob	6	3353
Cattle of Indolence, The (Poem), *Thomson*	24	14861
Catullus, *J. W. Mackail*	6	3359
Caucasus (Poem), *Pushkin*	21	12592
Caughnawaga (Poem), *Fréchette*	10	5969
Causeries du Lundi, *Sainte-Beuve*	21	12666
Cavaliers, The, *Bagehot* (Thomas Babington Macaulay)	2	1218
Cavalry Song (Poem), *Stedman*	23	13870
Cawein, Madison Julius, *Joyce Kilmer*	6	3370 a
Ce Qui Dure (Poem), *Sully-Prudhomme*	23	14217
Cecilia, *Burney*	5	2824
Cellini, Benvenuto	6	3371
— — *Birrell*	3	1915
Celtic Literature.		
Aneurin	1	539
Celtic Literature, *William Sharp* and *Ernest Rhys*	6	3403
Heroic and Legendary Literature of Brittany, The, *William Sharp*	25	15377
Mabinogion, The, *Rhys*	15	9373
Malory, Sir Thomas and the "Morte D'Arthur," *Ernest Rhys*	16	9645
Ossian and Ossianic Poetry, *William Sharp* and *Ernest Rhys*	18	10865
Villemarqué, Hersart De La	25	15377
Celtic Race, Persistence of the, *Renan* (La Poésie des Races Celtiques)	20	12191
Cenci, The, *Shelley*	22	13273
Centaur, The, *Maurice de Guérin*	11	6767
Centennial Hymn (Hymn), *Whittier*	26	15938
Cervantes, *George Santayana*	6	3451
César Birotteau, *Balzac*	3	1362
Ceylon, A Visit to, *Haeckel*	11	6784
Chalk, On a Piece of, *Huxley*	13	7815
Chambered Nautilus, The (Poem), *Holmes*	12	7466
Chamisso, Adelbert von	6	3503
Chance Acquaintance, A, *Howells*	13	7655
Changed (Poem), *Calverley*	5	3114
— (Poem), *Longfellow*	15	9176
Changeling, The (Poem), *Lowell*	15	9240
Channing, William Ellery	6	3513
Chant-Royal (Poem), *Bunner*	5	2745
Chantecler, *Rostand*	20	12434 h, 12434 u
Chants du Paysan (Poems), *Déroulède*	8	4581
Chapel, The (Poem), *Uhland*	25	15196
Chapman, George	6	3523
Chapters from Some Unwritten Memoirs, *Ritchie*	20	12275, 12294
Character of Cydias, *La Bruyère*	14	8765
Characteristics of the Present Age, The, *Fichte*	9	5680
Characterizations.		
Bach, *Berlioz*	3	1816
Brougham, Lord, *Canning*	5	3197
Buckingham, The Duke of (Poem), *Dryden*	8	4924
Cæsar, Julius, *Mommsen*	17	10208
Carlyle, Thomas, *S. M. Fuller*	10	6127
Cavaliers, The, *Bagehot*	2	1218
Charles II. of England, *Macaulay*	16	9406
Chatham, Earl of, *Grattan*	11	6616
Chevreuse, Madame de, *Cousin*	7	4088
Cortés, *Del Castillo*	8	4616
Eldon, Lord, *Bagehot*	2	1211
Falkland, Lord, *Clarendon*	6	3738, 3744
Fontenelle, *La Bruyère*	14	8765
Franklin, Benjamin, *Adams*	1	133
— — *Bancroft*	3	1448
Gluck, *Berlioz*	3	1815
Hannibal, *Livy*	15	9099
Hautefort, Madame de, *Cousin*	7	4088
Henry VIII., *Froude*	10	6083
Henry, Patrick, *Wirt*	26	16091
Ingres, *Blanc*	4	2056
Jackson, Andrew, *Parton*	18	11125
Jesuits, The, *Macaulay*	16	9411
Lamballe, Princess de, *Dobson*	8	4756
Lessing's Estimate of Himself	15	9024
Macaulay, T. B., *Sydney Smith*	22	13571
Montmorency, M. le Constable, *Brantôme*	4	2325

VOL. PAGE

Characterizations.—*Continued*
More, Margaret, *Thomas Fuller*..10 6131
Newton, Isaac, *Voltaire*.....25 15489
Palmerston, Lord, *McCarthy*.....16 9450
Pascal, *Cousin*.....7 4083
Puritan, The, *Macaulay*.....16 9399
Rembrandt, *Blanc*.....4 2055
Sand, George, *S. M. Fuller*.....10 6123
Settle (Poem), *Dryden*.....8 4926
Sévigné, Madame de, *Boissier*....4 2152
Shaftesbury, Lord, *Dryden*.....8 4949
Siddons, Mrs., *Sydney Smith*.....22 13570
Tiberius, *Tacitus*.....24 14385
Walpole, Horace, *Du Deffand*.....7 4477
Webster, Daniel, *Sydney Smith*...22 13572

Characters, *La Bruyère*.....14 8761, 8762
— and Events of Roman History, *Ferrero*.....9 5648 d
Charge of the Light Brigade, The, *Kinglake* (Invasion of the Crimea).14 8605
— — — — — — (Poem), *Tennyson*..24 14613
— to keep I have, A (Hymn), *Wesley*.26 15813
Charity of Sympathy, The, *Mendès*..16 9908
— Systematic, *Lecky* (History of European Morals).....15 8941
Charles I., The Martyrdom of, *D'Israeli* (Reign of Charles the First).....8 4730
— II. of England, *Macaulay* (Essay on Mackintosh's "History").....16 9406
— V. of Spain, Abdication of, *Motley* (Rise of the Dutch Republic).....17 10380
— XII. King of Sweden, History of, *Voltaire*.....25 15452, 15457
— Duke of Burgundy, *Comines* (Memoirs).....7 3927
— — — Byron, Tragedy of (Poem), *Chapman*.....6 3530
— O'Malley, *Lever*.....15 9026
Charlotte Corday, *Esquiros*.....9 5558
Charmian (Poem), *Taylor*.....24 14529
Charpie, La (Poem), *Sully-Prudhomme*.....23 14213
Chartreuse de Parme, *Beyle*....3 1867, 1869
Châteaubriand, François René Auguste.....6 3531
Chatham, On the Character of, *Grattan*.....11 6616
Chatrian, Alexandre, see Erckmann-Chatrian.....9 5538
Chatterton, Thomas.....6 3539
Chaucer, Geoffrey, *T. R. Lounsbury*. 6 3551
— (Poem), *Longfellow*.....15 9185
Cheerfulness Taught by Reason (Poem), *E. B. Browning*.....4 2556
Chekhov, Anton Pavlovitch, *Charles Johnston*.....6 3600 a; 8 4864 f
Chemineau, Le, *Richepin*.....20 12246 b
Chénier, André, *Katharine Hillard*....6 3601
Cherbuliez, Victor.....6 3609
Cherry Orchard, The, *Chekhov*.....6 3600 i
Cheskian Anthology (Poems), *Bowring*.....4 2269
Chesson, Nora Hopper.....13 7990 v
Chesterfield, Lord.....6 3625
Chesterton, Gilbert Keith, *S. P. Sherman*.....6 3628 a
Chevreuse, Madame de, *Cousin*.7 4087, 4088
"Chi Vuol Veder Quantunque Può Natura" (Poem), *Petrarch*.....19 11382
"Chiare, Fresche e Dolci Acque" (Poem), *Petrarch*.....19 11375
Chiffonier, The (Poem), *Story*.....23 14065
Child of the Ball, The, *Alarcón*.... 1 266
Child-Songs (Poem), *Whittier*.....26 15942
Childe Harold's Pilgrimage (Poem), *Byron*
5 2951, 2959, 2966, 2969, 2977, 2981, 2999
Childe Maurice (Poem), *Anon*..... 3 1340
Childhood in Ancient Life, *Mahaffy* (Old Greek Education).....16 9571
Children, *Amiel* (Journal)..... 1 484

VOL. PAGE
Children of the Soil, *Sienkiewicz*....22 13402
— — — World, *Heyse*.....12 7335
Children's Party, A (The Old Wives' Tale), *Bennett*.....3 1772 h
Child's Future, A (Poem), *Swinburne*.23 14321
— Thought of God, A (Poem), *E. B. Browning*.....4 2556
— Trick, A (Poem), *Persius*.....19 11345
China, The Literature of.....6 3629
Chips from a German Workshop, *F. M. Müller*.....17 10429
Chita: a Memory of Last Island, *Hearn*.....12 7132
Chiushingura.....14 8179
Choate, Rufus, *Albert Stickney*.....6 3649
Choice of Books and Other Literary Pieces, The, *Harrison*.....12 6976
Choirs, The (Poem), *Klopstock*.....14 8760
Chopin, To an Impromptu of (Poem), *Annunzio*.....1 585
Choral Song from the "Bacchæ" (Poem), *Euripides*.....9 5577
Christ, see Jesus Christ.
— in the Garden (Poem), *Keble*.....14 8515
Christian Morals, *Sir Thomas Browne* 4 2495
— Religion, Institutes of the, *Calvin*. 5 3120
— Year, The, *Keble*.....14 8515
Christianity, Abolishing of, in England, *Swift*.....23 14265
— The Meaning of, *Hegel* (Philosophy of History).....12 7177
Christians, Of the, *Pliny* (Letter)...19 11598
— Persecution of, *Tacitus* (Annals)..24 14388
Christie Johnstone, *Reade*.....20 12107
Christmas at Sea (Poem), *Stevenson*.23 13942
— Carol, A (Poem), *Wither*.....26 16127
—Hirelings, The, *Braddon*.....4 2281
— Sermon, A, *Stevenson*.....23 13944
Christus: A Mystery (Poem), *Longfellow*.....15 9188
Chronicle, *Anon*.....1 554, 573
— of the Drum, The (Poem), *Thackeray*.....24 14712
Chronicles, *Froissart*.....10 6041
— *Holinshed*.....12 7446
Chronomoros (Poem), *Fitzgerald*.....10 5812
Chrysostom, St. John.....6 3665
Church, The (Poem), *De Vere*.....8 4611
— of Rome, The, *Macaulay* (Essay on Ranke's "History of the Popes")..16 9408
Churchill, Winston, *E. W. Burrill* 6 3664 a; 9 5686 s
Cicero, Marcus Tullius, *W. C. Lawton*.....6 3675
Cid, The, *Corneille*.....7 4066, 4070
— — *C. S. Smith*.....6 3725
— — (Poems).....6 3733
Cinquante Ans (Poem), *Béranger*...3 1796
Circe's Charm (Poem), *William Browne*.....4 2514
Circles, *Emerson*.....9 5445
Cities of the Plain, The (Poem), *Hugo*.....13 7725
Citizen of the World, The, *Goldsmith*.11 6503
Citizenship in a Republic, *Roosevelt*..20 12396
City of Brass, The Story of the (The Arabian Nights).....1 626
— — Dreadful Night, The (Poem), *Thomson*.....24 14866
— — God, The, *Augustine*.....2 1019
Civilization, General History of, in Europe, *Guizot*.....11 6772, 6774
Claims of Childhood, *Comenius*.....7 3918
— — Long Descent, The (Poem), *Menander*.....19 11406
Clair de Lune (Poem), *Verlaine*.....25 15315
Clarendon, Edward Hyde, earl of ... 6 3737
Clarke, Marcus, A. H.....6 3745
Claudianus, Claudius.....20 12360, 12369
Claudius, Matthias.....6 3756
Clavijero, Francisco Xavier.....15 8909
Clay, Henry, *J. R. Procter*.....6 3761
— — Life of, *Schurz*.....21 12977, 12978

	VOL.	PAGE
Cleanthes	6	3784
Clear Statement, A (Poem), *Carroll*	6	3314
Cleghorn, Sarah M	9	5686 t
Clemens, Samuel Langhorne (Mark Twain), *Brander Matthews*	6	3787
Cleon, *Grote* (History of Greece)	11	6758
Cleopatra (Poem), *Story*	23	14062
— Antony and, *Plutarch* (Lives)	19	11633
Clockmaker, The, *Haliburton*	11	6848, 6849
Cloister and the Hearth, The, *Reade*	20	12132
— in the South, The, *Björnson*	4	1969
Closing Scene, The (Poem), *Read*	20	12099
Cloud, The (Poem), *Lermontov*	21	12596
— — (Poem), *Shelley*	22	13297
— Confines, The (Poem), *D. G. Rossetti*	20	12428
— Messenger, *Kālidāsa*	13	7934, 7962
Clouds, *Aristophanes*	2	761, 775
— *Ruskin* (Modern Painters)	21	12560
Clough, Arthur Hugh, *C. E. Norton*	6	3821
Cobbler and the Financier, The (Poem), *La Fontaine*	14	8794
Cœur Simple, Un, *Flaubert*	10	5825
Coffee-House, The, *Macaulay* (History of England)	16	9386
Cold and Quiet (Poem), *Ingelow*	13	7978
Coleridge, Samuel Taylor, *G. E. Woodberry*	7	3843
Colette Baudoche, *Barrès*	3	1570 g
Coliseum, The (Poem), *Byron*	5	2954
Collar, The (Poem), *Herbert*	12	7254
Collegians, The, *Griffin*	11	6700
Colline Inspirée, La, *Barrès*	3	1570 k
Collins, William	7	3871
— — Wilkie	7	3879
Colloquies, *Erasmus*	9	5516, 5528
Colman, George	7	3901
Colonel Carter of Cartersville, *F. H. Smith*	22	13536 c
— Chabert, Le, *Balzac*	3	1360
— Jack, *Defoe*	8	4501
Color Sense, The, *C. G. Allen*	1	400
Colors of Flowers, The, *C. G. Allen*	1	400
Colum, Padraic	13	7990 w
Columcille Fecit (Poem)	6	3434
Come Back (Poem), *Clough*	6	3836
Come, Holy Spirit, Heavenly Dove (Hymn), *Watts*	26	15721
"Come Into the Garden, Maud" (Poem), *Tennyson*	24	14624
Come Lady (Poem), *Guiraud le Roux*	20	11879
— Rest in this Bosom (Poem), *Thomas Moore*	17	10289
Comédie humaine, *Balzac*	3	1355
Comenius, Johann Amos, *B. A. Hinsdale*	7	3909
Comic Poet's Grievances, The, (Poem), *Antiphanes*	19	11402
Comines, Philippe de	7	3923
Coming (Poem), *Brownell*	4	2521
— of Cuculain, The	6	3417
— — Spring, The (Poem), *Zoukovsky*	21	12599
Commander Mendoza, *Valera*	25	15223, 15233
Commentary on Psalm CI, *Luther*	15	9336
Compagnon du Tour de France, Le, *Sand*	21	12767
Compensation, *Emerson*	9	5441
— (Poem), *Bruno*	5	2622
Compleat Angler, The, *Walton*	25	15603, 15610
Composed upon Westminster Bridge (Poem), *Wordsworth*	26	16214
Comte, Auguste	7	3935
Comus (Poem), *Milton*	17	10055
Conciliation with America, *Burke*	5	2788
Concord Hymn (Poem), *Emerson*	9	5465
Condorcet, *Morley*	17	10330
Conduct of Life, see also Maxims: Philosophy		
Art of Growing Old, The, *Steele*	23	13891
— — Virtue, The, *Franklin* (Autobiography)	10	5957
Behavior at Church, On, *Steele* (The Guardian)	23	13878
Choice of a Vocation, The, *Chesterfield*	6	3628
Citizenship in a Republic, *Roosevelt*	20	12396
Compensation, *Emerson*	9	5441
Conversation, On, *Rochefoucauld* (Reflections)	20	12333
Courage of Opinions, The, *Brooks*	4	2422
Happiness, The Search for, *Bagehot* (William Cowper)	2	1214
Happy Life, The, *Eliot*	9	5358 s
Inconsistency, *Seneca*	22	13126
Inconsistency in our Expectations, Against, *Barbauld*	3	1484
Independence of Action, *Seneca*	22	13124
Leisure, On, *Seneca*	22	13127
Meditations, *Marcus Aurelius*	2	1038
Morality and Fear, *Bagehot* (Bishop Butler)	2	1219
Old Age and Death, *Johnson* (Rambler)	14	8304
Personal Character, *Brooks*	4	2421
Personality, The Value of, *Schopenhauer*	21	12953
Poor Richard's Almanack, *Franklin*	10	5945, 5946
Prudent Man, The, *Adam Smith* (Theory of Moral Sentiments)	22	13524
Rules for a Traveller, *Newton* (Letter)	18	10621
Rules of My Life, *Baudelaire* (Journal)	3	1632
Society, On, *La Rochefoucauld* (Reflections)	20	12330
Striving and Failing, *Stevenson* (A Christmas Sermon)	23	13944
Time Wasted, *Seneca*	22	13123
Tyranny of Convention, The, *Bagehot* (Sir Robert Peele)	2	1221
Virtues of Stupidity, The, *Bagehot* (Letters)	2	1209
Way to Wealth, The, *Franklin*	10	5946
Wealth, *Johnson* (Rambler)	14	8301
Conduct of Life, *Emerson*	9	5430
Coney Island, *Gorky*	11	6564 c
Confederacy in the Federal System, *Hamilton* (Federalist)	12	6901
Confessio Amantis (Poem), *Gower*	11	6584
Confession, The, *Gorky*	9	5686 f
— — *Musset*	17	10489
Confessions, *Augustine*	2	1017
— (Poem), *Robert Browning*	5	2573
— of an English Opium-Eater, *De Quincey*	8	4565
Congreve, William	7	3945
— — To My Dear Friend Mr. (Poem) *Dryden*	8	4936
Coningsby, *Beaconsfield*	3	1635
Connecticut Yankee in King Arthur's Court, A, *Clemens*	6	3806
Connoisseur, The (Poem), *Florian*	10	5850
Conquerors, The (Poem), *Hérédia*	12	7280
Conqueror's Grave, The (Poem), *Bryant*	5	2632
Conquest of Mexico, *Prescott*	19	11771
— — — True History of the, *Diaz Del Castillo*	8	4614
— — Peru, *Prescott*	19	11787
Conrad, Joseph, *Leland Hall*	7	3956 a; 9 5686 p
— von Würzburg	25	15600
Conscience, Henri, *William Sharp*	7	3957
Consider it Again (Poem), *Clough*	6	3842
Considerations on the French Revolution, *Staël*	23	13837
Consolations of Philosophy, *Boëtius*	4	2135; 20 12370
Constant Lover, The (Poem), *Suckling*	23	14160
Constantine, Character of, *Gibbon* (Decline and Fall of the Roman Empire)	11	6292

	VOL.	PAGE
Constantinople, *Amicis*	1	455
— Foundation of, *Gibbon* (Decline and Fall of the Roman Empire)	11	6285
Constitution and the Guerrière, Battle between the, *Henry Adams*	1	122
Constitutional History of England, *Stubbs*	23	14139, 14143
Consulate of Stilicho, The (Poem), *Claudianus*	20	12369
Contemporains, Les, *Lemaître*	15	8965
Contemporary Artists, *Blanc*	4	2057
Content (Poem), *Thomas Dekker*	8	4526
Contentment (Poem), *Horace*	13	7636
Contes, *Balzac*	3	1355
— du Rouet, *Mendès*	16	9901
Continuity of English History, The, *Freeman*	10	5987
Contrarieties of Love, On the (Poem), *Juana de la Cruz*	16	9959
Convent Life of George Sand, *Sand*	21	12805
Convention, The Tyranny of, *Bagehot* (Sir Robert Peel)	2	1221
Conversation, *La Rochefoucauld* (Reflections)	20	12333
— of the Herdsman Dhaniya and Buddha (Dhammapada)	13	7951
Conversion of Paul, The, *Bible*	17	10589
— — the Church, The, *Desjardins*	8	4605
Convert, The, *Brownson*	5	2595
Convito, The, *Dante*	7	4341, 4356
Convulsions of Paris, The, *Du Camp*	8	4952
Cooke, Rose Terry	7	3973
Cooper, James Fenimore, *Julian Hawthorne*	7	3985
Cop and the Anthem, The, *Porter*	19	11756 g
Copernicus, E. S. Holden	7	4040
Coppée, François, *Robert Sanderson*	7	4045
Coral Banks, Ceylon, *Haeckel* (A Visit to Ceylon)	11	6789
— Reefs, Formation of, *Agassiz* (Methods of Study in Natural History)	1	221
Corday, Charlotte, *Carlyle* (French Revolution)	6	3290
— — *Esquiros*	9	5558
Cordova, *Amicis* (Spain)	1	458
Corinne, *Staël*	23	13830, 13843
Corinth, The Fall of, *Polybius* (Histories)	19	11709
Coriolanus, *Plutarch* (Lives)	19	11618
Corn Laws, Speech on the, *Bright*	4	2356
Corneille, Pierre, *F. M. Warren*	7	4065
Cornelia (Poem), *Propertius*	20	11869
Cornish Wreckers, The, *Baring-Gould* (The Vicar of Morwenstow)	3	1537
Cornwall, Barry, see Procter, Bryan Waller		
Coronation in Presburg, A, *Mendelssohn* (Letters)	16	9891
Correggio (Poem), *Oehlenschläger*	18	10773
Correspondence, see Letters.		
Corsica, An Account of, *Boswell*	4	2230
Cortegiano, Il, *Castiglione*	6	3343
Cortés, *Del Castillo* (Conquest of Mexico)	8	4616
Cosmos, *Humboldt*	13	7770
Cotter's Saturday Night, The (Poem), *Burns*	5	2845
Couch, Sir Arthur Thomas, see Quiller-Couch, Sir Arthur Thomas	20	11947
Counsels (Poem), *Runeberg*	21	12508
Count Julian, *Landor*	15	8864
— of Carmagnola, Chorus from (Poem), *Manzoni*	16	9695
— — Monte Cristo, The, *Dumas, Sr.*	8	4967
Countess Cathleen, The, *Yeats*	26	16260 k
— of Carlisle, The (Poem), *Waller*	25	15558
Country and People, *Mabie*	15	9372 c
— Doctor, The, *Balzac*	3	1413
— House, The, *Galsworthy*	10	6173 d
— Letter-Carrier, The (Poem), *Carmen Sylva*	23	14332
Country Life (Poem), *Bilderdijk*	3	1892
— — (Poem), *Hölty*	12	7506
— of Horace and Virgil, The, *Boissier*	4	2157
Courage of Opinions, The, *Brooks*	4	2422
Court Fool, The, *Weiss* (Wit, Humor and Shakespeare)	26	15777
— Lady, A (Poem), *E. B. Browning*	4	2542
— of Charles IV., The, *Galdós*	10	6159, 6163
Courtier, Book of the, *Castiglione*	6	3343
Courtiers, The (Poem), *Florian*	10	5851
Courtier's Life, The, *Barclay* (Eclogues)	3	1500
Courtin', The (Poem), *Lowell*	15	9255
Courting of T'Nowhead's Bell, The, *Barrie*	3	1574
Cousin, Victor	7	4079
— Pons, Le, *Balzac*	3	1362
Cousine Bette, La, *Balzac*	3	1362
Cowards (Poem) *Aleardi*	1	352
Cowley, Abraham, *T. R. Lounsbury*	7	4089
Cowper, William	7	4107
— William, *Bagehot*	2	1214
Crabbe, George	7	4117
Crabbed Age and Youth (Poem), *Shakespeare*	22	13225
Craddock, Charles Egbert, see Murfree, Mary Noailles		
Cradle-Song (Poem), *Bellman*	3	1769
— — (Poem), *Blake*	4	2049
— — (Poem), *Holland*	12	7452
Craik, Dinah Maria Mulock	7	4123
Crainquebille, Putois, Riquet, and Other Profitable Tales, *France*	10	5910 d, 5918 o
Cranford, *Gaskell*	10	6206
Crashaw, On the Death of (Poem), *Cowley*	7	4099
Craven, Madame Augustus (Pauline de la Ferronays)	7	4139
Crawford, Francis Marion	7	4151
Creation (Poem), *Noyes*	18	10732 g
— (Poem), *Ovid*	18	10925
— Epic (Poems), *Anon*	1	61
— of the World, The	6	3446
Creative Evolution, *Bergson*	3	1800 i
Crébillon, Prosper Jolyot, *Robert Sanderson*	7	4167
Crécy, The Battle of, *Froissart* (Chronicles)	10	6041
Crichton, *Ainsworth*	1	239
Cricket, The (Poem), *Cowper*	7	4110
Crime and Punishment, *Dostoévsky*	8	4785, 4799
— of Sylvestre Bonnard, The, *France*	10	5911
Crinagoras	11	6646
Crisis, The, *Churchill*	6	3664 c
— — *Paine*	18	10979
Critic, The, *Sheridan*	22	13355
Critical Essays and Literary Notes, *Bayard Taylor*	24	14522
— Miscellanies, *Morley*	17	10330
Criticism, *Schopenhauer*	21	12946
Critique of Judgement, The, *Kant*	14	8486
— — Pure Reason, The, *Kant*	14	8491
Crito, *Plato*	22	13633
Croce, Benedetto, *Arthur Livingston*	7	4180 a
Crockett, S. R.	7	4181 b
Croly, George	7	4197
Cromwell, *Carlyle*	6	3262
Cross of Christ, The (Hymn), *Bowring*	4	2265
— — Snow, The (Poem), *Longfellow*	15	9168
Crossing the Bar (Poem), *Tennyson*	24	14637
Crossways, The, *Arnason*	2	812
Crowded Street, The (Poem), *Bryant*	5	2629
Cruelle Enigme, *Bourget*	4	2252
Crusaders, The, *De Vere*	8	4610
Crusades: Tent Life in the Holy Land, *Prime*	20	11823
Cry of the Children, The (Poem), *E. B. Browning*	4	2535
— — — Dreamer, The (Poem), *O'Reilly*	18	10861

	VOL.	PAGE
Cry of the Human, The (Poem), *E. B. Browning*	4	2547
Ctesiphon, Oration against, *Æschines*	1	181
Cuarto Poder, El, *Palacio Valdes*	25	15201, 15210
Cuba, in 1511, *Las Casas*	6	3335
Cuban Allies, On Our, *Dunne*	8	5068 c
Cuckoo Song (Poem), *Anon*	10	5855
Cuculain, The Coming of	6	3417
Cuka-saptati, The	13	7928
Culprit Fay, The (Poem), *Drake*	8	4854
Culte du Moi, *Barrès*	3	1570 b
Culture and Anarchy, *Matthew Arnold*	2	859
Cup and the Lips, The, *Musset*	17	10488
— of Life, The (Poem), *Lermontov*	21	12597
Cupid and Psyche, *Apuleius*	1	608
— Mistaken (Poem), *Prior*	20	11842
Cupples, George	7	4208
Curel, François de	8	4864 t
Curé's Progress, The (Poem), *Dobson*	8	4746
Curiosities of Literature, *D'Israeli*	8	4727
— — Natural History, *Buckland*	5	2662
Curious Myths of the Middle Ages, *Baring-Gould*	3	1531
Curse of Kehama, The (Poem), *Southey*	23	13692
— — Minerva, The (Poem), *Byron*	5	2965
Curtis, George William, *Edward Cary*	7	4221
Curtius, Ernst	7	4241
Cuvier, *Spencer Trotter*	7	4251
Cybele and Her Children (Poem), *Thomas*	24	14848
Cymbeline, *Shakespeare*	22	13217
Cynewulf	1	552
Cynthia's Revels, *Jonson*	14	8360
Cypress Grove, *William Drummond*	8	4918
Cyrano de Bergerac, *Rostand*	20	12434 d, 12434 j
Cyropædeia, *Xenophon*	26	16258
Dadu Panthis, The Bible of the	13	7966
Daffodil (Poem), *Allingham*	1	437
Daguerreotype, The (Poem), *Moody*	17	10269 k
Dahn, Felix	7	4267
Dalin, Olof von, *W. H. Carpenter*	7	4278
Dame Care, *Sudermann*	23	14164, 14166 b
Damnation of Theron Ware, The, *Frederic*	10	5972
Dana, Richard Henry, Senior	7	4285
— — — Junior	7	4302
Danaë's Lament (Poem), *Simonides of Ceos*	22	13467
Dance of the Seven Deadly Sins, The, *Dunbar*	8	5065
Dancin' Party at Harrison's Cove, The, *Murfree*	17	10455
Daniel, Samuel, *Rhys*	16	9777 p
— Deronda, *Eliot*	9	5371
— Gray (Poem), Holland	12	7455
Danish Literature.		
Andersen, Hans Christian	1	500
Baggesen, Jens	2	1235
Bergström, Hjalmar	8	4864 f
Blicher, Steen Steensen	4	2064
Brandes, Georg	4	2299
Danish National Song, The (Poem) *Ewald*	9	5619
Drachmann, Holger	8	4840
Ewald, Johannes	9	5614
Goldschmidt, Meïr Aaron	11	6493
Hertz, Henrik	12	7317
Holberg, Ludvig	12	7409
Ingemann, Bernhard Severin	13	7982
Nexo, Martin Andersen	9	5686 i
Oehlenschläger, Adam Gottlob	18	10745
Paludan-Müller, Frederik	18	11017
Danish National Song, The (Poem), *Ewald*	9	5619
Danny Deever (Poem), *Kipling*	14	8661
Dante, *Carlyle*	6	3251
Dante, *C. E. Norton*	7	4315
— (Poem), *Carducci*	5	3211
Daphnis and Chloe, *Longus*	15	9197
"Darest thou now, O Soul" (Poem), *Whitman*	26	15910
Dark Forest, The, *Walpole*	9	5686 q
Darmesteter, Agnes Mary Frances Robinson, see Robinson, Agnes Mary Frances	20	12317
— James	7	4379
Darwin, Life and Letters	7	4397
Daudet, Alphonse, *Auguslin Filon*	7	4435
Daughter of Jorio, The, *Annunzio*	1	576 a, 585 a
D'Avalo's Prayer (Poem), *Masefield*	16	9777 l
Davenant, Sir William, *Rhys*	16	9778
David and Absalom (Poem), *Willis*	26	16005
— — Bethsabe, *Peele*	19	11260
— Grieve, *Ward*	25	15642, 15658
Dawn (Poem), *Willis*	26	16010
— of Spring (Poem), *Hofmannsthal*	12	7402 g
Dawning of the Day, The (Poem), *Mangan*	16	9665
Day (Poem), *Parini*	18	11043
— — *Very*	25	15325
— and Night Songs (Poems), *Allingham*	1	431, 432, 437
— is Coming, The (Poem), *Morris*	17	10354
— — Done, The (Poem), *Longfellow*	15	9167
Days (Poem), *Emerson*	9	5458
— of Auld Lang Syne, *Watson*	26	15695
— — Bruce, The, *Aguilar*	1	228
De Agricultura, *Cato*	6	3350
De Habitant (Poem), *W. H. Drummond*	8	4918 c
— LaRamée, Louise, see Ouida	18	10885
— Monarchia, *Dante*	7	4337
— Montfort, *Baillie*	2	1263
— Morgan, William Frend, *E. W. Burrill*	8	4534 a
— Profundis, *Wilde*	26	15968 d, 15968 r
— — (Poem), *E. B. Browning*	4	2544
— Quincey, Thomas, *G. R. Carpenter*	8	4555
— Rerum Natura, *Lucretius*	15	9304, 9313
— Resurrectione Domini, *Saint Victor* (Hymn)	21	12729
— Vere, Sir Aubrey	8	4609
Deacon's Masterpiece, The, or, The Wonderful "One-Hoss Shay," (Poem), *Holmes*	12	7467
Dead, The, *Verhaeren*	25	15312 h
— — (Poem), *R. H. Stoddard*	23	14038
— — (Poem), *Very*	25	15325
— Church, The (Poem), *Kingsley*	14	8614
— Man, A (Poem), *O'Reilly*	18	10862
— Sea Legends, The, *White* (Warfare of Science with Theology)	26	15856
Death, *Lucretius* (De Rerum Natura)	15	9316
— *Marcus Aurelius* (Meditations)	2	1035
— (Poem), *Baudelaire*	3	1627
— A Study of, *Alden*	1	305
— Agony, The (Poem), *Sully-Prudhomme*	23	14219
— and a Future Life (Poem), *Campbell*	5	3168
— — the Woodcutter (Poem), *La Fontaine*	14	8787
— in Youth (Poem), *Juana de la Cruz*	16	9960
— is ever before me (Poem), *Egyptian*	9	5319
— of 'Abdallâh, The (Poem), *Duraid*	2	681
— — Buddha, The (Dhammapada)	13	7953
— — the Flowers, The (Poem), *Bryant*	5	2631
— — — Nightingale (Poem), *Hölty*	12	7509
— — — Poor, The (Poem), *Baudelaire*	3	1624
— — Tintagiles, The, *Maeterlinck*	16	2547
— — the Year, The (Poem) *Aleardi*	1	354
— Old Age and, *Johnson*	14	8304
— Oration at a Child's Grave, *Ingersoll*	13	7990 p

	VOL.	PAGE
Death-Bed, The (Poem), *Hood*	13	7608
— — of Laura, The (Poem), *Petrarch*	19	11377
Débâcle, La, *Zola*	26	16292
Debit and Credit, *Freytag*	10	6012
Decameron, *Boccaccio*	4 2090; 22	13474
Deceiving World (Poem), *Greene*	11	6694
Declaration of Independence, 1776, The, *Jefferson*	14	8237
— — — The, *Tyler* (Literary History of the American Revolution)	25	15136
Decline and Fall of the Roman Empire, The History of the, *Gibbon*	11	6276, 6279
Decoration Day Oration, *Ingersoll*	13	7990 d
Dedication (Poem), *Le Gallienne*	15	8958
— (Poem), *Swinburne*	23	14294
— for a Volume of Lyrics (Poem), *Catullus*	6	3362
— Hymn (Poem), *Willis*	26	16007
Deephaven, *Jewett*	14	8281
Defendant, The, *Chesterton*	6	3628 n
Defense of Nonsense, A, *Chesterton*	6	3628 n
Defense of Philosophic Doubt, *Balfour*	2	1284
Deffand, Madame du (Marie de Vichy-Chamrond)	7	4471
Defoe, Daniel, *C. F. Johnson*	8	4479
Deformed Transformed, The (Poem), *Byron*	5	2956
Degeneracy of the World (Poem), *William Drummond*	8	4917
Dehmel, Richard, *Ludwig Lewisohn*	8 4512 a; 19	11700 f
Deipnosophistæ, *Athenæus*	2	923, 926
Deirdre, *Yeats*	26	16260 e
Dejection: an Ode (Poem), *Coleridge*	7	3858
Dekker, Eduard Douwes	8	4513
— Thomas	8	4521
Delacroix's 'Bark of Dante,' *Blanc*	4	2058
Deland, Margaret	9	5686 t
Delavigne, Jean François Casimir, *Frederic Loliée*	8	4528
Delectable Duchy, The, *Quiller-Couch*	20	11947, 11948
Delight in Disorder (Poem), *Herrick*	12	7316
Delphine, *Staël*	23	13829
Deluge, The, *Sienkiewicz*	22	13403
— Story (Poem), *Anon*	1	69
Democracy, *Lowell*	15	9272
— in America, *Tocqueville*	24	14967, 14969
Démon de Midi, Le, *Bourget*	4	2253 b
Demosthenes, *Robert Sharp*	8	4535 v
Denmark, see also Danish Literature.		
Deor's Lament (Poem), *Anon*	1	552, 561
Déracinès, Les, *Barrès*	3	1570 f
Dernière Aldine, La, *Sand*	21	12766
Déroulède, Paul	8	4580
Descartes, René	8	4585
Descent into the Maelstrom, A, *Poe*	19	11655
— of Man, The, *Darwin*	7	4434
— to the Underworld, Fragments of a (Poem), *Anon*	1	67
Description of a Mountain Storm (Poem), *Imr-al-Kais*	2	676
— — such a One as He would Love, A, (Poem), *Wyatt*	26	16231
Desdemona's Last Song (Poem), *Shakespeare*	22	13216
Desert a Beggar Born (Poem), *Menander*	19	11405
— — — — (Poem), *Theognis*	24	14793
Deserted City, The (Poem), *Roberts*	20	12304
— Village, The (Poem), *Goldsmith*	11	6525
Desheredada, La, *Galdós*	10	6161
Desiderium (Poem), *Gosse*	11	6567
Desjardins, Paul	8	4596
Destiny, *Ferrier*	9	5655
— (Poem), *Aldrich*	1	316
— of Man, *Fiske*	10	5779
Destruction of Sennacherib, The (Poem), *Byron*	5	2995
Deutsche Grammatik, *Grimm*	11	6744
Devil, The (Poem), *Defoe*	8	4511

	VOL.	PAGE
Devil, A Defense of the, *Holberg*, (Epistles)	12	7439
— Modern History of the, *Defoe*	8	4507
— upon Two Sticks, The, *Le Sage*	15	8986, 9002
Dhammapada	13	7919, 7950
Diablo Mundo, El, *Espronceda*	9	5550
Dialogue of the Dead, A, *Barbauld*	3	1490
— on Oratory, A, *Tacitus*	24	14374
Dialogues of the Gods, The, *Wieland*	26	15956
Diamond Lens, The, *O'Brien*	18	10734
Diana of the Crossways, *Meredith*	16	9918
Diaries, Journals, etc.		
Adams, John	1	130
— — Quincy	1	138
Amiel	1	481
Azeglio, M. T. marquis d'	2	1131
Baber	2	1142
Baudelaire, Charles	3	1632
Cellini, Benvenuto	6	3376
Comines, Philippe de	7	3925
Evelyn, John	9	5594
Foote, Samuel	10	5883
Franklin, Benjamin	10	5937, 5957
Fuller, S. M.	10	6123, 6127
Goldoni, Carlo	11	6479
Grant, U. S.	11	6600
Guérin, Eugénie de	11	6763
— Maurice de	11	6766
Josephus	14	8363
Mill, John Stuart	17	1002
Pepys	19	11288
Ritchie, A. T.	20	12275, 12294
Saint-Simon	21	12709, 12712
Trollope, Anthony	25	15056
Wilhelmine von Bayreuth	26	15970
Woolman, John	26	16164 e
Diary of a Fat Ox, *Mille*	17	10026 e
— — Samuel Pepys, The, *Pepys*	19	11288
Diaz del Castillo, Bernal	8	4613
Dibdin, Charles	8	4620
Dicenta, Joaquin	8	4864 n
Dickens, Charles, *Chesterton*	6	3628 h
— — *Laurence Hutton*	8	4625, 4627
— — *Ritchie* (Memoirs)	20	12283
— in Camp (Poem), *Harte*	12	6999
Dictionary, *Johnson*	14	8288, 8292
Diderot, Denis	8	4689
— and the Encyclopædists, *Morley*	17	10336
Die, Countess de	20	11876, 11885
Dilemma, A, *Andreyef*	1	535
Dimbovitza (Poem), *Carmen Sylva*	23	14335
Dingelstedt, Franz von	8	4704
Diogenes Laertius	8	4711
Dionysus and the Pirates, *Euripides* (Three Dramas)	13	7584
Dirge, A (Poem), *Parsons*	18	11119
— For Two Veterans (Poem), *Whitman*	26	15901
— from "Vittoria Corombona" (Poem) *Webster*	26	15768
— of Larra, The (Poem), *Zorrilla y Moral*	26	16329
Disappointment (Poem), *Shenstone*	22	13311
Discipleship, *Bible*	17	10588
Discorides	11	6642
Discourse of Matters Pertaining to Religion, A, *Theodore Parker*	18	11077
— on Method, *Descartes*	8	4588
— — the Inequality among Men, A, *Rousseau*	21	12435
— — — Training of Children, A, *Plutarch*	19	11648
Discourse upon Universal History, *Bossuet*	4	2217, 2225
Discourses, *Epictetus*	9	5500
— *Machiavelli*	16	9482
Discoverer, The (Poem), *Stedman*	23	13868
Discovery of America, The, *Fiske*	10	5781

VOL. PAGE

Disputation between Pepin, the most Noble and Royal Youth, and Albinus the Scholastic, *Alcuin*..... 1 300
Disquisition on Government, A, *Calhoun*..... 5 3097
D'Israeli, Isaac..... 3 4725
Distaff of Barberine, The, *Musset*...17 10492
Diversity of Character (Poem), *Philemon*..... 19 11404
Divided (Poem), *Ingelow*..... 13 7969
Divina Commedia, *Dante*.....7 4344, 4359
—— (Poem), *Longfellow*..... 15 9186
Divine and Moral Songs (Poem), *Campion*..... 5 3187
— Narcissus, The, *Juana Ynez de la Cruz*..... 16 9960
— Providence, The, *Swedenborg*....23 14251
— Song, The..... 13 7957
Divorce, A, *Bourget*.....4 2253 a, 2262 a
Diwan (Poem), *Al-Nâbighah*..... 2 684
— (Poem), *Labîd*..... 2 680
Dixains (Poem), *Marguerite d'Angoulême*..... 16 9707
Do Thou love, too! (Poem), *Ambrosius*..... 1 452
Dobell, Sydney..... 3 4733
Dobson, Austin, *Esther Singleton*.... 3 4741
Doctor and Divinity, *Nicarchus*.....11 6645
Dr. Antonio, *Ruffini*.....21 12473
— Breen's Practice, *Howells*.....13 7655 a
— Faustus, *Marlowe*..... 16 9722
Doctor's Dilemma, The, *Shaw*..... 22 13266
Doctrine of Charity, *Swedenborg*.....23 14254
—— the Sacred Scriptures, The, *Swedenborg*..... 23 14248
Dodge, Mary Mapes..... 3 4757
Dodgson, Charles Lutwidge, see Carroll, Lewis.
Doll's House, A, *Ibsen*.....13 7844, 7852
Domestic Service, *Whipple*.....26 15840
Dominant Note of the Law, The (Poem), *Kwaihan*..... 14 8178
Don Gonzalo Gonzalez de la Gonzalera, *Pereda*..... 19 11315
Don Ignacio Loyola's Vigil (Poem), *O'Mahony*..... 18 10853
Don Juan, *Molière*..... 17 10192
—— (Poem), *Byron*..5 2948, 2964, 2967, 2972
— Quichotte, *Richepin*.....20 12246 d
— Quixote, *Cervantes*.....6 3453, 3457
Doña Perfecta, *Galdós*.....10 6157, 6161, 6166
Donald M'Donald (Poem), *Hogg*...12 7405
Donnay, Maurice..... 3 4864 p
Donne, John..... 3 4771
Doomed Prince, The, "Egyptian Literature"..... 9 5250
Dora *versus* Rose (Poem), *Dobson*.... 3 4750
Dorothy Q (Poem) *Holmes*.....12 7473
Dostoévsky, Feodor Mikhailovitch, *I. F. Hapgood*.....3 4779; 9 5686 c
Doubt Not (Poem), *Shakespeare*....22 13209
Doubting Heart, A (Poem), *Adelaide Procter*..... 20 11858
Dove and the Stranger, The (Poem), *Dmitriev*..... 4 2271
Dover Beach (Poem), *Matthew Arnold*..... 2 879
Doves, The (Poem), *Gautier*.....10 6233
Dow's Flat (Poem), *Harte*.....12 6990
Dowden, Edward..... 3 4806
Down the Valley (Poem), *Greene*....11 6696
Downfall, The, *Zola*..... 26 16292
Doyle, A. Conan..... 3 4815
Drachmann, Holger..... 3 4840
Dragon-Fly, The (Poem), *Gautier*..10 6233
Drake (Poems), *Noyes*.....18 10732 c
— Joseph Rodman..... 3 4851
—— —— On the Death of (Poem), *Halleck*.....11 6868

Drama.
Æschylus: "Prometheus," 1: 193; The Suppliants," 194; "The Seven Against Thebes," 196; "Agamemnon," 197; "The Libation-Pourers," 199; "The Eumenides,"..... 200
Alfieri: "Agamemnon"..... 1 374
Andreyef: "Anathema," 1: 528; "The Black Maskers,"..... 532
Annunzio: "The Daughter of Jorio"..... 1 585 a
Aristophanes: "The Achnarnians," 2: 769; "The Knights," 773; "The Clouds," 775; "The Birds," 776, 779; "The Peace," 778; "Thesmophoriazusæ," 781; "The Frogs,"..... 781
Atterbom: "Islands of the Blest, The,"..... 2 937
Augier: "Giboyer's Boy," 2: 999; "The Adventuress," 1004; "M. Poirier's Son-in-Law," 1006; "The Fourchambaults,"..... 1011
Baillie: "De Montfort..... 2 1263
Barrie: "The Admirable Crichton," 3: 1573 a; "Peter Pan," 3: 1573 b; "What Every Woman Knows"..... 3 1573 a
Beaumarchais: "The Barber of Seville," 3: 1660; "The Marriage of Figaro,"..... 1666
Beaumont and Fletcher: "The Maid's Tragedy," 3: 1691; "Philaster"..... 3 1687
Björnson: "Sigurd Slembe".....4 1971, 1973
Bourget: "Tribun"..... 4 2253 a
Brieux: "Blanchette," 4: 2351; "False Gods," 2353 i; "The Red Robe," 2353 g; "The Three Daughters of Monsieur Dupont," 2353, 2353 a; "Woman on Her Own"..... 2353 m
Calderon: "The Secret in Words," 5: 3075; "The Wonderful Magician," 5: 3077; "La Vida Es Suena"..... 5 3082
Caning: "The Rovers"..... 5 3192
Chapman: "Tragedy of Charles Duke of Byron"..... 6 3530
Chatterton: "Goddwyn"..... 6 3543
Chekhov: "The Cherry Orchard"..... 6 3600 i
Colman: "The Jealous Wife"..... 7 3902
Congreve: "Love for Love," 7: 3948; "The Mourning Bride"..
3954
Coppée: "For the Crown"..... 7 4049
Corneille: "The Cid," 7: 4070; "Horace," 4075; "Polyeucte,"..... 4077
Crébillon: "Atreus and Thyestes," 7: 4169, 4171; "Electra," 4169, 4174; "Rhadamistus and Zenobia,"..... 4177
Croly: "Catiline"..... 7 4205
Cūdraka: "Mricchakàtika"..... 13 7960
Delavigne: "Louis XI"..... 3 4529
Dumas, Jr.: "L'Etrangère," 8: 5019, 5029; "A Friend of the Sex," 5011; "The Money Question," 5016; "A Prodigal Father,"..... 5021
Echegaray: Epilogue of "Mariana," 8: 5112 a; "The Great Galeoto," 5109; "Madman or Saint?"..... 5104
Euripides: "Bacchæ," 9: 5577; "Hippolytus," 5581, 5583; "Hecuba," 5585; "Medea," 5586; "Alcestis," 5588; "The Trojan Women," 5590 a; "Fragments"..... 5589
Ewald: "The Fishers"..... 9 5618, 5622
Fletcher: "Bonduca," 3: 1694; "The Faithful Shepherdess"... 3 1680
Foote, "The Lame Lover"..... 10 5879

VOL. PAGE

Drama.—*Continued*
Ford: "Perkin Warbeck," **10:** 5890; "The Broken Heart," 5892; "The Lover's Melancholy" 5893
France, "The Man Who Married a Dumb Wife" ..... **10** 5919 e
Galsworthy, "The Pigeon" ..... **10** 6173 l
Goethe: "Faust" **11** 6396
Gogol: "The Inspector," **11:** 6461; "Marriage" 6458
Goldoni: "The Café" **11** 6488
Gorky: "The Lower Depths" ..... **11** 6564 o
Grillparzer: "Sappho" **11** 6716
Hagoromo: "Robe of Feathers" ... **14** 8173
Hauptmann: "The Weavers," **12:** 7026 a; "Hannele," 7027; "The Sunken Bell," 7040 a; "Henry of Auë," 7040 f; "Michael Kramer" ..... 7040 k
Hertz: "King René's Daughter," **12:** 7319; "Svend Dyring's House" 7318
Hofmannsthal: "The Adventurer and the Singer" ..... **12** 7402 c
Holberg: "Ulysses von Ithacia," **12:** 7417; "The Political Pewterer," 7421; "Erasmus Montanus" 7428
Hugo: "Hernani" **13** 7738
Ibsen: "The Pretenders," **13:** 7847 b; "A Doll's House," 7852; "Peer Gynt" 7857
Japanese: "Dwarf Trees" **14** 8175
Jonson: "Every Man in his Humor," **14:** 8357; "Sejanus" 8349; "The Silent Woman" .. 8353
Juana Yñes de la Cruz: "Divine Narcissus" **16** 9960
Kalidāsa: "Çakuntata," **13:** 7961; **14:** 8461; "Vikramorvaçi" **13:** 7962; "Malavikāgnimitra" **14** 8458
Krasinski: "The Undivine Comedy" **14** 8736, 8737
Lessing: "Nathan the Wise," **15:** 9008, 9011; "Minna von Barnhelm," 9006; "Emilia Galotti" 9007
Lope de Vega: "Estrella de Sevilla" **25** 15291
Mackaye: "The Canterbury Pilgrims," **16:** 9494 b; "The Scare crow" ..... 9494 g
Madách: "Tragedy of Man" **16** 9517
Mæterlinck: "The Death of Tintagiles," **16:** 9547; "Monna Vanna" ..... 9546 a
Marlowe: "Doctor Faustus," **16:** 9722; "Edward the Second," 9725; "The Jew of Malta," 9727; "Tamburlaine" 9718
Massinger: "The Maid of Honour" **16:** 9799; "A New Way to Pay Old Debts" 9801
Menander: "The Arbitrants" .... **19** 11408 b
Molière: "L'Avare," **17:** 10192; "Don Juan," 10192; "The Misanthrope," 10168; "Les Précieuses Ridicules," 10198; "Tartuffe" .. 10178
Musset: "No Trifling with Love" **17** 10492, 10499
Oehlensehläger: "Axel and Valborg," **18:** 10748, 10755; "Hakon Jarl" 10748, 10766
Pailleron: "Cabotins" **18:** 10971; "Le Monde"; où, L'On s'Ennuie 10962
Peele: "David and Bethsabe" **19** 11260
Pellico: "Francesca da Rimini" .. **19** 11279
Phillips, Stephen: "Paolo and Francesca" **19:** 11408 l; "Ulysses" ..... 11408 n
Piron: "La Métromanie" **19** 11507
Plautus: "Miles Gloriosus," **19:** 11562; "Casina," 11567; "Trinummus" 11568; "Rudens," 11568; "The Captives," 11569; "Asinaria," 11569; "Amphitruo" 11570
Pushkin: "Boris Godunoff" **20** 11912
Racine: "Bajazet," **20:** 12030; "Andromaque," 12033; "Phèdre" 12037
Rostand: "Cyrano de Bergerac," **20:** 12434 d, 12434 j; "L'Aiglon," 12434 g, 12434 l; "Chantecler" ..... 12434 h, 12434 u
Sachs: "The Unlike Children of Eve" **21** 12616
Sardou: "Les Pattes de Mouches," **21:** 12836 c; "Patrie" ..... 12836 o
Schiller: "Wallenstein" **21** 12905
Schnitzler: "Anatol," **21:** 12922 d; "Professor Bernhardi" ..... 12922 k
Seneca: "Hercules Furens" **22** 13132
Shakespeare: "The Tempest," **22:** 13189; "Merry Wives of Windsor," 13193; "Much Ado about Nothing," 13194, 13227; "Midsummer Night's Dream," 13197; "As You Like It," 13203, 13236; "Hamlet," 13209, 13264 a, f, g; "Othello," 13264 j; 13216, 13263, 13264 j; "Merchant of Venice," 13229; "King Richard II," 13241; "King Henry IV," 13243; "King Henry V," 13251; "King Richard III," 13256; "Romeo and Juliet," 13257; "Julius Cæsar," 13258; "Antony and Cleopatra," 13261; "King Lear," 13624 p; "Macbeth" ..... 13264 t
Shakespeare and Fletcher: "Two Noble Kinsmen" **3** 1698
Shaw: "Candida," **22:** 13265 k; "Cæsar and Cleopatra," 13265 q; "Man and Superman," 13265 r; "John Bull's Other Island," 13265 s; "The Doctor's Dilemma," 13266; "Getting Married" ..... 13266 f
Shelley: "Prometheus Unbound," **22:** 13271; "The Cenci" 13273
Sheridan: "The Rivals," **22:** 13321; "The School for Scandal," 13333; "The Critic," 13355; "Pizarro" 13361
Slowack: "Mindowe" **22** 13511
Sophocles: "Antigone," **23:** 13651; "Electra," 13655; "Trachiniæ," 13656; "Œdipus Rex," 13663; "Œdipus at Colonus," 13666; "Ajax" 13668
Strindberg: "There Are Crimes and Crimes" ..... **23** 14118 d
Sudermann: "Magda," **23:** 14180; "Honor" ..... 14180 f
Synge, "Riders to the Sea," **24:** 14368 f; "The Playboy of the Western World" ..... 14368 j
Tagore: "The Post Office" ..... **24** 14388 d
Taylor: "Sir Henry. Philip Van Artevelde" **24** 14542
Terence: "The Self-Tormentor" .. **24** 14653
Vondel: "Lucifer" **25** 15494
Webster: "The Duchess of Malfi" **26** 15760
Wilde: "Lady Windermere's Fan," **26:** 15468 e; "The Importance of being Earnest" ..... 15968 l
Wilson: "Noctes Ambrosianæ" .. **26** 16034
Yātras **13** 7928
Yeats: "The Countess Cathleen" ..... **26** 16260 k
Drama, The, *Voltaire* (Letter) **25** 15487
— of the Twentieth Century, The, *Chandler* ..... **8** 4864 a

VOL. PAGE

Drama.—*Continued*
Fools of Shakespeare, The, *Weiss* (Wit, Humor and Shakespeare). 26 15777
Function of the Artist, The, *Wagner* (Opera and Drama) 25 15505
Hamlet (Edwin Booth) at the Boston Theatre (Poem), *Howe* 13 7649
Jeffersons' Rip Van Winkle, *Winter* (Life and Art of Joseph Jefferson) 26 16062
Origin of Masks in the Italian Comedy, The, *Goldoni* (Memoirs) 11 6481
Plays and Puritans, *Kingsley* 14 8622
Playwright, The, *Dumas, Jr.* (Preface to "A Prodigal Father" 8 5009
Romantic Drama, The, *A. W. Von Schlegel* (Lectures on Dramatic Art and Literature) ..... 21 12913 a
Theatrical Managers, *Berlioz* (Autobiography) 3 1818
Dramatic Art and Literature, Lectures on, *A. W. von Schlegel* ..... 21 12913 a
Draper, John William 8 4865
Draw it Mild (Poem), *Béranger* 3 1789
Drayton, Michael 8 4877
Dream, The (Poem), *Byron* 5 2989
— Allegory, A, *Landor* 15 8875
— -Children: A Revery, *Lamb* 15 8831
— -Image, The (Poem), *Hölty* 12 7511
— of Gerontius, The (Poem), *Newman* 18 10616
— — Life, The (Poem), *Fréchette* 10 5970
— — Maxen Wledig, The, *Mabinogion* 15 9380
— — the Rood (Poem) *Cynewulf* 1 553
— Pictures (Poems), *Heine* 12 7199
— of Rhonabuy, The, *Mabinogion* 15 9376
Dreaming (Poem), *Petőfi* 19 11351
Dreamland (Poem), *S. W. Mitchell* 17 10141
— (Poem), *Rossetti* 20 12399
Dreams, *Schreiner* 21 12967
Dreiser, Theodore ..... 9 5686 g
Dreyfus Case, On the, *Dunne* ..... 8 5068 c
Drifting (Poem), *Read* 20 12095
Drink, *Baudelaire* 3 1632
— Out Thy Glass (Poem), *Bellman* 3 1772
Drinking (Poem), *Anacreon* 1 494, 499
Droz, Gustave 8 4885
Drum, The (Poem), *Rückert* 21 12468
Drummond, Henry 8 4897
— William of Hawthornden 8 4913
— — Henry, *S. E. Cameron* ..... 8 4918 a
Du Camp, Maxime 8 4951
Du Maurier, George 8 5041
Duchess D'Alençon, The (Poem), *Marot* 16 9734
— of Langeais, The, *Balzac* 3 1367
— — Malfi, The, *Webster* 26 15760
Duclaux, Agnes Mary Frances Robinson, see Robinson Agnes Mary Frances
Dudevant, Baronne, see Sand, Georg
Dullard and the Plow-Shaft, The, *Pilpay* 19 11447
Dumas, Alexandre, Senior, *Andrew Lang* 8 4957
— — Junior, *Francisque Sarcey* 8 5001
Dunbar, William 8 5064
Dunciad, The, (Poem), *Pope* 19 11717, 11748
Dunne, Finley Peter, *J. B. Fletcher* ..... 8 5068 a
Dunsany, Lord ..... 13 7990 z; 8 4865
Duplik, Eine, *Lessing* 15 9017
Duraid ibn as-Simmah 2 681
Durão, José da Santa-Rita 15 8911
Dürer's 'Melancholia,' *Blanc* 4 2055
Durion, The, *Wallace* (The Malay Archipelago) 25 15526
Duruy, Jean Victor 8 5069
Düsseldorf, *Heine* (Book Le Grand) 12 7213

Dutch Literature.
Bilderdijk, Willem 3 1884
Cats, Jacob 6 3353
Dekker, Eduard Douwes 8 4513
Erasmus 9 5509
Heijermans, Hermann, Jr. ..... 8 4864 g
Hooft, Pieter Corneliszoon 13 7610
Kempis, Thomas à 14 8529
Maartens, Maarten 15 9357
Spinoza, Benedict 23 13785
Vondel, Joost van der 25 15491

Dutch Lullaby (Poem), *Field* 9 5690
— School of Painters, The, *Blanc* 4 2055
Dutchman's Fireside, The, *Paulding* 19 11196
Dutt, Toru 8 5075
Duty, *Marcus Aurelius* (Meditations) 2 1029
Dwarf Trees 14 8175
Dwight, John S 8 5084
Dying Flower, The (Poem), *Rückert* 21 12462
— Rose-Tree, The (Poem), *Florian* 10 5851

"E' Mi par d'Or in Ora Udire il Messo" (Poem), *Petrarch* 19 11381
Each and All (Poem), *Emerson* 9 5453
Eagle and the Snake, The (Poem), *Anon* 1 72
Early Days of Christianity, The, *Farrar* 9 5633
— Majority of Mr. Thomas Watts, The, *Johnston* 14 8318
Earnest Suit to his unkind Mistress, An (Poem), *Wyatt* 26 16231
Earth-Bound (Poem), *Noyes* ..... 18 10732 i
Earth in Spring, The (Poem), *Hallevi* 11 6874
Earthly Paradise, The (Poem), *Morris* 17 10349
Earth's Enigmas, *Roberts* 20 12297
East, The (Poem), *Byron* 5 2964
— Indies: How the Rajah took the Census, *Wallace* (Malay Archipelago) 25 15519
Easter Day (Poem), *Clough* 6 3831
— Kiss, The (Poem), *Maykov* 21 12604
— Story, An, *Theuriet* 24 14800
Easy Chair, The, *G. W. Curtis* 7 4237
Eaters, An Account of Some Great, *Athenæus* (Deipnosophistæ) 2 928
Eating: Savarin: Physiology of Taste. 4 2367
Ebers, Georg Moritz 8 5091
Ecclesiazusæ, The, *Aristophanes* 2 764
Echegaray, Jose, *Federico De Onis* 8 4864 m, 5101
Echeverria, Estebán 15 8925
Echo (Poem), *C. G. Rossetti* 20 12402
Echoes from the Sabine Farm, *Horace* 13 7629, 7637
Eclogues, *Virgil* 25 15418, 15425
— (Poems), *Barclay* 3 1500

Economics and Sociology, see also Politics and Government; Slavery; Socialism; War; Women.
Agriculture, *Cato* 6 3350
Antiquity of Inventions, The, *Wendell Phillips* (The Lost Arts) 19 11424
Banking, Origin of Deposit, *Bagehot* (Lombard Street) 2 1232
Charities, *Montesquieu* (Spirit of Laws) 17 10261
Citizenship in a Republic, *Roosevelt* 20 12396
Comparative Worth of Different Races, The, *Galton* (Hereditary Genius) 10 6176
Competition, *Mill* (Political Economy) 17 10017
Corn Laws, The, *Bright* 4 2356
Destiny of Society, The, *Mill* (Autobiography) 17 10020
Economic Sophisms, *Bastiat* 3 1616
Economics, *Hume* (Political Discourses) 13 7778

VOL. PAGE

Economics.—*Continued*
England's Growth in Commerce under Elizabeth, *J. R. Green* (History of the English People).11 6671
Industrial War, *Bastiat* (Economic Sophisms)..... 3 1616
Invention and Discovery, *Evereti* (The March of Improvement).. 9 5609
Primitive Beliefs, *Draper* (Intellectual Development of Europe) 8 4868
Progress and Poverty, *Henry George*.....10 6260 c, 6260 e
Protection — Home Industries, *Adam Smith* (Wealth of Nations)22 13530
— "Petition of the, Manufacturers of Candles, etc.," *Bastiat*... 3 1610
— "Stulta and Puera," *Bastiat*... 3 1614
Punishments, The Power of, *Montesquieu* (Spirit of Laws).....17 10255
Race and Language, *Freeman*.....10 5992
Savages Compared with Children, *Lubbock* (Pre-Historic Times)...15 9283
Social Texture, *Wasson*.....26 15690
Societies, Early, not Free, *Bagehot* (Physics and Politics)..... 2 1225
Society, On, *La Rochefoucauld* (Reflections)..... 20 12330
Systematic Charity, *Lecky* (History of European Morals).....15 8935
Trade, *Montesquieu* (Spirit of Laws).....17 10260
Utopia, *More*.....17 10298
Village Communities in the East and West, *Maine*.....16 9607
Wages of Labor, The, *Adam Smith* (Wealth of Nations).....22 13527
Wealth and Population, the Stationary State of, *Mill* (Political Economy).....17 10014

Economist, *Xenophon*.....26 16248
Eddas, The, *W. H. Carpenter*..... 9 5113
— From the (Poems)..... 9 5131
Edersheim, Alfred..... 9 5145
Edgeworth, Maria..... 9 5151
Edgren, Anne Charlotte Leffler..... 9 5162
Edinburgh Reviewers, The First, *Bagehot*..... 2 1210

Education.
Authority over Children, *Amiel* (Journal)..... 1 484
Claims of Childhood, *Comenius*... 7 3918
Community of Studies, On, *Aristotle* (Politics)..... 2 800
Education, Of, *Joubert* (Aphorisms).....14 8390
— Intellectual, Moral, and Physical, *Spencer*.....23 13711
— of a Persian Boy, The, *Xenophon* (Cyropædia).....26 16258
— — Children, *Quintilian* (Institutes).....20 11983, 11987
— — the Human Race, The, *Lessing* (Eine Duplik).....15 9018
— — Women, The, *Sydney Smith*..22 13558
— — — *Tocqueville* (Democracy in America).....24 14969
Émile, From, *Rousseau*.....21 12444
Errors in Teaching, *Milton* (Treatise on Education).....17 10074
Flogging at Schools, *Steele* (The Spectator).....23 13894
Gentleness in Education, On, *Ascham* (The Schoolmaster)..... 2 918
Good Schoolmaster, The, *Thomas Fuller* (Holy and Profane State)10 6133
Greek Education, Old, *Mahaffy*...16 9571
Inaugural Address as President of Harvard College, *Eliot*..... 9 5358 c
Injudicious Haste in Study, *Locke* (Human Understanding).....15 9109

VOL. PAGE

Latin Verses—Classical Education, *Sydney Smith*.....22 13566
Military and General Education, *Adam Smith* (Wealth of Nations)22 13535
Mottoes and Commentaries of Mother Play, The, *Frœbel*.....10 6029
"Orbis Pictus," Author's Preface to the, *Comenius*..... 7 3914
Polite Education in France, *Taine* (The Ancient Régime).....24 14441
Right of the Child, The, *Frœbel* (Reminiscences).....10 6027
Students of Paris, The, *Ainsworth* (Crichton)..... 1 239
Study and Exercise, On, *Ascham* (Toxophilus)..... 2 920
Training of Children, The, *Plutarch*.....19 11648
— — — — *Tacitus* (Dialogue on Oratory).....24 14374
Universities, Defects of the, *Bacon* (Advancement of Learning) 2 1183

Education of Man, The, *Frœbel*.....10 6032
— of the Human Race, The, *Lessing*15 9018
— — Women, The, *Sydney Smith*....22 13558
Edward (Poem), *Anon*..... 3 1336
— the Second, *Marlowe*.....16 9725
Edwards, Jonathan, *E. C. Smyth*... 9 5175
Eekhoud, Georges..... 9 5189
Effects of Observation of India on Modern European Thought, The, *Maine*.....16 9607
Eggleston, Edward..... 9 5215
Eglinton, John.....13 7990 t
Egoist, The, *Meredith*.....16 9918

Egypt.
Boat Life in Egypt and Nubia, *Prime*.....20 11822
Egyptian Literature..... 9 5225
— Spirit, The, *Hegel* (Philosophy of History).....12 7174
Napoleon in Egypt, *Thiers* (History of the French Revolution).....24 14841
Personal Narrative of a Pilgrimage to El Medinah and Meccah, *Burton*..... 5 2889

Egyptian Literature, *F. L. Griffith* and *K. B. Griffith*..... 9 5225
— Love Songs (Poems)..... 9 5301
— Princess, An, *Ebers*..... 8 5092
Eichendorff, Joseph von..... 9 5345
Eighteenth Century, Woman in the, *Goncourt*.....21 12867
Ekkehard, *Scheffel*.....21 12840
Elder Edda, The.....9 5116, 5131
Eldon, Lord, *Bagehot* (The First Edinburgh Reviewers)..... 2 1211
Electra, *Crébillon*.....7 4169, 4174
— *Sophocles*.....23 13654
Elegy (Poem), *Marot*.....16 9733
— (Poem), *Nibi*.....14 8160
— at the Grave of my Father (Poem) *Hölty*.....12 7513
— on Franklin, The, *Mirabeau*.....17 10085
— — Lesbia's Sparrow (Poem), *Catullus*..... 6 3369
— Written in a Country Church-Yard (Poem), *Gray*.....11 6626
Elene (Poem), *Cynewulf*..... 1 553
Elfin-King, The (Poem), *Goethe*.....11 6444
Elia, Essays of, *Lamb*.....15 8824
Eliot, Charles William, *H. M. Ayres*. 9 5358 a
— George, *Charles Waldstein*..... 9 5359 j
Elixir, The (Poem), *Herbert*.....12 7256
Elizabethan Sea-Dogs, *Wood*.....26 16144 d
Elms of New Haven, The (Poem), *Willis*.....26 16012

	VOL.	PAGE
Elmwood (Poem), *Aldrich*	1	321
Eloa (Poem), *Vigny*	25	15343
Elsie Venner, *Holmes*	12	7479
Emerson, Ralph Waldo, *Richard Garnett*	9	5421
Emigrants, The (Poem), *Freiligrath*	10	6004
— in Bermudas, The (Poem), *Marvell*	16	9773
Émigré L', *Bourget*	4	2253 a, 2262 i
Émile, *Rousseau*	21	12444
Emilia Galotti, *Lessing*	15	9007
Eminent Authors of the Nineteenth Century, *Brandes*	4	2304
Emma, *Austen*	2	1064
Empedocles, *G. H. Palmer*	9	5467
Emperor of Portugallia, The, *Lagerlöf*	9	5686 h; 14 8800 d
Emptied Quiver, The, *Mnesalcus*	11	6643
En Rade, *Huysmans*	13	7834 b
— revenant des Noces (Poem), *Anon.*	10	5873
— Route, *Huysmans*	13	7834 c
Enchanted Castle, The, *Esquiros*	9	5565
Enchiridion, *Epictetus*	9	5513, 5515
Encyclopædists, Diderot and the, *Morley*	17	10336
"Encyclopédie," *D'Alembert*	1	357
— L', *Diderot*	8	4690
End of the Play, The (Poem), *Thackeray*	24	14730
Endymion, *Beaconsfield*	3	1637
— (Poem), *Keats*	14	8502
Enemy, The (Poem), *Baudelaire*	3	1626
— of the People, An, *Ibsen*	13	7845
Enfantillage (Poem), *Sully-Prudhomme*	23	14214
England.		
Alfred, King, Battle with the Danes (Chronicle)	1	573
Angleterre, L' (Poem), *Verhæren*	25	15312 d
Battle of Hastings, The, *Green* (History of the English People)	11	6665
— — — — *Thierry* (History of the Conquest of England)	24	14810
Beachy Head, *Jefferies* (Nature Near London)	14	8222
Cavaliers, The, *Bagehot* (Thomas Babington Macaulay)	2	1218
Charles I., The Martyrdom of, *D'Israeli* (Reign of Charles the First)	8	4730
Charles and the Parliament, *J. R. Green* (History of the English People)	11	6680
Climate, The, *Walpole* (Letter)	25	15577
Coffee-House, The, *Macaulay* (History of England)	16	9386
Coffee-Houses, The, *Steele* (The Guardian)	23	13885
Commerce and Comfort, Growth in, under Elizabeth, *J. R. Green* (History of the English People)	11	6671
Conciliation with America, Speech on, *Burke*	5	2788
Continuity of English History, The *Freeman* (Historical Essays)	10	5987
Corn Laws, The, *Bright* (Speech)	4	2356
Cornish Wreckers, The, *Baring-Gould* (Vicar of Morwenstow)	3	1537
Drake and the Spanish Armada, *Wood* (Elizabethan Sea-Dogs)	26	16144 l
Drum-Beat of England, The, *Webster* (Speech)	26	15747
Edward III., The, Invasion of France by, and the Battle of Crécy, *Froissart* (Chronicles)	10	6041
England, 1784–1785, *Abigail Adams* (Letters)	1	100
— 1785, *Mirabeau* (Letter)	17	10095
England's Navy, The Growth of, *Froude* (English Seamen)	10	6064
English, The, *Matthew Arnold* (Essays in Criticism)	2	855
— Constitution, The Canning (Speech)	5	3195
— Domestic Comfort in the Fifteenth Century, *Hallam* (The Middle Ages)	11	6855
— Mind, The, *Taine* (Notes on England)	24	14409
Fifteenth Century, The, *Stubbs* (Constitutional History of England)	23	14143, 14147
Fight at Maldon, The (Poem)	1	570
Henry VIII., *Froude* (History of England)	10	6083
Highwayman, The, *Macaulay* (History of England)	16	9395
History of England, *Froude*	10	6083
— — — *Macaulay*	16	9386
— — the Norman Conquest of England, The, *Freeman*	10	5995
Homes of England, The (Poem), *Hemans*	12	7231
John Bull's Charity Subscriptions, *Sydney Smith*	22	13564
Murder of the Young Princes, The, *Holinshed* (Chronicles)	12	7447
Norman Council, The, and the Assembly of Lillebonne, *Freeman* (History of the Norman Conquest)	10	5995
Palmerston, Lord, *McCarthy* (History of Our Own Times)	16	9450
Pepy's Diary	19	11288
Revenge, The, Last Fight of the *Raleigh* (Report)	20	12040 d
Rising of the Barons against King John, *J. R. Green* (History of the English People)	11	6666
Salisbury Plain, The Lark on, *Holmes* (Our Hundred Days in Europe)	12	7494
Stage-Coach, The, Irving (Sketch Book)	13	8041
Strafford, The Fall of, *Ranke* (History of England)	20	12077
Travel in England, 1685, The Difficulty of, *Macaulay* (History of England)	16	9388
Trial of Warren Hastings, The, *Macaulay* (Essay on Gleig's "Memoirs")	16	9419
Typical English Men and Women, *Taine* (Notes on England)	24	14412
Victoria, Queen, The Accession of, *McCarthy* (History of Our Own Times)	16	9441
England (Poem), *Dobell*	8	4738
— Constitutional History of, *Stubbs*	23	14139, 14143
— my Mother (Poem), *Watson*	26	15716 c
— to America (Poem), *Watson*	26	15709
English Constitution, The, *Bagehot*	2	1223
English Literature.		
Adams, Sarah Flower	1	146
Addison, Joseph	1	149
Aguilar, Grace	1	225
Ainsworth, William Harrison	1	237
Akenside, Mark	1	254
Alcuin	1	296
Alfred the Great	1	389
Alfric	1	557
Allen, Charles Grant	1	399
Aneurin	1	539
Anglo-Saxon Literature	1	543
Arbuthnot, John	2	722
Arnold, Edwin	2	819
— Matthew	2	844
Arthurian Legends	2	886
Ascham, Roger	2	916
Austen, Jane	2	1045
Austin, Alfred	19	11700 l

	VOL.	PAGE
English Literature.—*Continued*		
Bacon, Francis	2	1155
Bagehot, Walter	2	1203
Bailey, Philip James	2	1243
Baker, Sir Samuel White	2	1272
Balfour, Arthur James	2	1283
Barbauld, Anna Lætitia	3	1481
Barclay, Alexander	3	1496
Barham, Richard Harris	3	1503
Baring-Gould, Sabine	3	1529
Barker, Granville	8	4864
Barnes, William	3	1563
Beaconsfield, Benjamin Disraeli, earl of	3	1633
Beaumont, Francis	3	1674
Beckford, William	3	1699
Bennett, Arnold	3 1772 a; 9	5686 m
Bentham, Jeremy	3	1773
Berkeley, George	3	1801
Berners, Juliana S.	3	1834
Besant, Sir Walter	3	1837
Binyon, Lawrence	19	117001
Birrell, Augustine	3	1898
Black, William	4	1983
Blackmore, Richard Doddridge	4	2011
Blake, William	4	2041
Borrow, George	4	2175
Boswell, James	4	2227
Bowring, Sir John	4	2263
Braddon, Mary, Elizabeth	4	2279
Bridges, Robert	4 2348; 19	11700 l
Bright, John	4	2354
Brontë, Ann	4	2386
— Charlotte	4	2381
— Emily	4	2381
Brown, John	4	2437
Browne, Sir Thomas	4	2473
—, William	4	2511
Browning, Elizabeth Barrett	4	2523
Browning, Robert	5	2557
Bryce, James	5	2643
Buckland, Francis Trevelyan	5	2661
Buckle, Henry Thomas	5	2673
Bulwer-Lytton, Edward	5	2697
Bunyan, John	5	2747
Burke, Edmund	5	2779
Burney, Frances	5	2817
Burton, Sir Richard F.	5	2883
— Robert	5	2904
Butler, Samuel (1612–1680)	5	2927
— Samuel (1835–1902)	5	2934 a
Byron, George Gordon Noel	5	2935
Cædmon	1	547, 552
Caine, Thomas Henry Hall	5	3067
Calverley, Charles Stuart	5	3107
Campion, Thomas	5	3184
Cannan, Gilbert	9	5686 p
Canning, George	5	3189
Carew, Thomas	5	3221
Carlyle, Thomas	6	3231
Carpenter, Edward	6	3306 a
Carroll, Lewis	6	3307
Chapman, George	6	3523
Chatterton, Thomas	6	3539
Chaucer, Geoffrey	6	3551
Chesterfield, Lord	6	3625
Chesterton, Gilbert Keith	6	3628 a
Clarendon, Edward Hyde, earl of	6	3737
Clough, Arthur Hugh	6	3821
Coleridge, Samuel Taylor	7	3843
Collins, William	7	3871
—, William Wilkie	7	3879
Colman, George	7	3901
Congreve, William	7	3945
Conrad, Joseph	7 3956 a; 9	5686 p
Cowley, Abraham	7	4089
Cowper, William	7	4107
Crabbe, George	7	4117
Craik, Dinah Maria Mulock	7	4123
Cynewulf	1	552
Darwin, Charles Robert	7	4385
Defoe, Daniel	8	4479
Dekker, Thomas	8	4521
De Morgan, William Frend	8	4534 a
De Quincey, Thomas	8	4555
Dibdin, Charles	8	4620
Dickens, Charles	8	4625
D'Israeli, Isaac	8	4725
Dobell, Sydney	8	4733
Dobson, Austin	8	4741
Donne, John	8	4771
Dowden, Edward	8	4806
Drayton, Michael	8	4877
Dryden, John	8	4919
Du Maurier, George	8	5041
Edersheim, Alfred	9	5145
Eliot, George	9	5359 j
Evelyn, John	9	5591
Farrar, Frederick William	9	5627
Fielding, Henry	10	5693
Fitzgerald, Edward	10	5797
Fletcher, John	3	1674
Foote, Samuel	10	5878
Ford, John	10	5889
Freeman, Edward Augustus	10	5977
Froude, James Anthony	10	6059
Fuller, Thomas	10	6129
Galsworthy, John	10 6173 a; 8	4864 w
Galton, Francis	10	6174
Gaskell, Elizabeth Stevenson	10	6205
Gay, John	10	6237
George, David Lloyd	10	6259
—, W. L.	9	5686 q
Gibbon, Edward	11	6271
Gibson, Wilfred Wilson	11	6332 a
Gilbert, William Schwenck	11	6333
Gissing, George Robert	11	6354 a
Gladstone, William Ewart	11	6359
Goldsmith, Oliver	11	6501
Gosse, Edmund	11	6565
Gower, John	11	6579
Gray, Thomas	11	6623
Green, John Richard	11	6665
—, Thomas Hill	11	6683
Greene, Robert	11	6691
Grote, George	11	6745
Hakluyt, Richard	11	6807
Hallam, Henry	11	6853
Hamerton, Philip Gilbert	11	6875
Hardy, Thomas	12	6933
Harrison, Frederic	12	6975
Hazlitt, William	12	7115
Heber, Reginald	12	7153
Hemans, Felicia Dorothea	12	7229
Henley, William Ernest	12	7236
Herbert, George	12	7252
Herrick, Robert	12	7307
Heywood, Thomas	12	7345
Hobbes, Thomas	12	7381
Holinshed, Raphael	12	7445
Hood, Thomas	13	7589
Hook, Theodore	13	7613
Horne, Richard Henry Hengist	13	7641
Hughes, Thomas	13	7695
Hume, David	13	7777
Hunt, Leigh	13	7791
Huxley, Thomas Henry	13	7805
Ingelow, Jean	13	7968
Ingersoll, Robert Green	13	7990 a
Jefferies, Richard	14	8215
Jerrold, Douglas	14	8257
Johnson, Samuel	14	8283
Jonson, Ben	14	8341
Keats, John	14	8497
Keble, John	14	8513
Kinglake, Alexander William	14	8599
Kingsley, Charles	14	8611
Kipling, Rudyard	14	8633
Lamb, Charles	15	8817
Landor, Walter Savage	15	8861
Lang, Andrew	15	8880
Lecky, William Edward Hartpole	15	8929 f
Le Gallienne, Richard	15	8957
Lewes, George Henry	15	9037
Literature of England, The, *Brunetière*	5	2610

	VOL.	PAGE
English Literature.—*Continued*		
Locke, John	15	9105
Locker-Lampson, Frederick	15	9111
Lockhart, John Gibson	15	9125
Lodge, Thomas	15	9139
Lubbock, Sir John	15	9279
Lytton, Edward Robert, 1st earl of	15	9348
Macaulay, Thomas Babington	16	9381
McCarthy, Justin	16	9440
MacKenzie, Compton	9	5686 p
Maine, Sir Henry	16	9605
Mallock, William Hurrell	16	9623
Malory, Sir Thomas	16	9645
Mandeville, Sir John	16	9655
Marlowe, Christopher	16	9714
Marryat, Frederick	16	9737
Martineau, James	16	9759
Marvell, Andrew	16	9770
Masefield, John	16	9777; 19 11700 f
Massinger, Philip	16	9797
Maurice, Frederick Denison	16	9828
Meredith, George	16	9915
Mill, John Stuart	17	10007
Milton, John	17	10037
Mitford, Mary Russell	17	10143
Montagu, Lady Mary Wortley	17	10217
More, Sir Thomas	17	10295
Morier, James Justinian	17	10304
Morley, John	17	10323
Morris, William	17	10337
Müller, Frederick Max	17	10425
Myers, Frederick William Henry	17	10511
Newman, John Henry	18	10597
Newton, Sir Isaac	18	10619
Norris, William Edward	18	10685
Noyes, Alfred	18	10732 a
Ouida (Louise De La Ramée)	18	10885
Palgrave, William Gifford	18	11001
Pater, Walter	18	11157
Patmore, Coventry	19	11179
Peacock, Thomas Love	19	11223
Peele, George	19	11258
Pepys, Samuel	19	11283
Phillips, Stephen	19	11408 k
Pinero, Sir Arthur Wing	8	4864 v
Pope, Alexander	19	11711
Praed, Winthrop Mackworth	19	11757
Prior, Matthew	20	11837
Procter, Adelaide Anne	20	11849
— Bryan Waller	20	11849
Quiller-Couch, Sir Arthur Thomas	20	11947
Raleigh, Sir Walter	20	12040 a
Reade, Charles	20	12103
Richardson, Samuel	20	12225
Ritchie, Anne Thackeray	20	12273
Robertson, Frederick William	20	12305
Robinson, Agnes Mary Frances	20	12315
Rogers, Samuel	20	12345
Rossetti, Christina	20	12397
— Dante Gabriel	20	12411
Ruskin, John	21	12509
Russell, William Clark	21	12563
Schreiner, Olive	21	12957
Selden, John	22	13099
Shakespeare, William	22	13167
Shelley, Percy Bysshe	22	13266 g
Shenstone, William	22	13307
Sheridan, Richard Brinsley	22	13317
Shorthouse, John Henry	22	13363
Sidney, Sir Philip	22	13385
Smith, Sydney	22	13556
Smollett, Tobias George	22	13575
Southey, Robert	23	13677
Spencer, Herbert	23	13707
Spenser, Edmund	23	13751
Steele, Sir Richard	23	13875
Stephen, Leslie	23	13898 a
Sterne, Laurence	23	13899
Stubbs, William	23	14139
Suckling, Sir John	23	14155
Swift, Jonathan	23	14259
Swinburne, Algernon Charles	23	14289
Symonds, John Addington	24	14337
Taylor, Sir Henry	24	14539
— Jeremy	24	14551
Tennyson, Alfred	24	14581
Tennyson-Turner, Charles	24	14638
Thackeray, William Makepeace	24	14663
Thompson, Francis	24	14850 a
Thomson, James (1700–1748)	24	14851
— James (1834–1882)	24	14865
Trollope, Anthony	25	15031
Tyndall, John	25	15141
Vaughan, Henry	25	15257
Wallace, Alfred Russel	25	15517
Waller, Edmund	25	15555
Walpole, Horace	25	15565
— Hugh	9	5686 q
Walton, Izaak	25	15601
Ward, Mrs. Humphry	25	15641
Watson, John	26	15692
— Sir William	26	15705
Watts, Isaac	26	15717
Webster, John	26	15758
Wells, Herbert George	26	15789 a; 9 5686 m
Wesley, John and Charles	26	15790
White, Gilbert	26	15867
Wilde, Oscar	26	15968 a
Wilson, John	26	16032
Wither, George	26	16123
Wollstonecraft, Mary	26	16129
Woods, Margaret L	26	16153
Wordsworth, William	26	16193
Wyatt, Sir Thomas	26	16230
Wyclif, John	26	16235
Young, Arthur	26	16261
— Edward	26	16277

English Literature: Canadian Authors.

Allen, Charles Grant	1	399
Carman, Bliss	6	3302; 19 11700 o
Drummond, William Henry	8	4918 a
Frechette, Louis Honoré	10	5964
Haliburton, Thomas C	11	6848
Howe, Joseph	13	7644 a
Lampman, Archibald	15	8860 a
Laurier, Sir Wilfrid	15	8928 f
Leacock, Stephen	15	8928 q
Parker, Sir Gilbert	18	11047
Roberts, Charles G. D	20	12295
Smith, Goldwin	22	13537
Wood, William	26	16144 a

English Literature: Irish Authors.

Allingham, William	1	428
Banim, John and Michael	3	1458
Barlow, Jane	3	1543
Chesson, Nora Hopper	13	7990 v
Colum, Padraic	13	7990 w
Croly, George	7	4197
De Vere, Sir Aubrey	8	4609
Dunsany, Lord	13	7990 z; 8 4865
Edgeworth, Maria	9	5151
Eglinton, John	13	7990 t
Ervine, St. John	13	7991
Grattan, Henry	11	6615
Gregory, Lady Augusta	8	4864 z; 13 7990 y
Griffin, Gerald	11	6699
Hinkson, Katherine Tynan	13	7990 v
Hyde, Douglas	13	7990 r, 7990 s
Johnson, Lionel	13	7990 v
Lecky, William Edward Hartpole	15	8929 f
Ledwidge, Francis	13	7990 w
Lever, Charles	15	9025
Lover, Samuel	15	9216
MacGill, Patrick	13	7991
Maginn, Dr. William	16	9564
Mahaffy, John Pentland	16	9569
Mangan, James Clarence	16	9664
Martyn, Edward	13	7990 x
Moore, George	17	10270 a
— Thomas	17	10271
O'Mahony, Francis Sylvester	18	10845
O'Neill, Moira	13	7990 v

VOL. PAGE

English Literature: Irish Authors.—*Continued*
O'Reilly, John Boyle....18 10857
Russell, George William....13 7990 u
Shaw, George Bernard.22 13265 d; 8 4864 w
Stephens, James....13 7991
Synge, John Millington....24 14368 a, 8 4864 z
Yeats, William Butler
26 16260 a; 8 4864 z; 13 7900 t

English Literature: Scottish Authors.
Aytoun, Robert.... 2 1106
— William Edmonstone.... 2 1109
Baillie, Joanna.... 2 1253
Barrie, Sir James Matthew.3 1571; 8 4864 x
Burns, Robert.... 5 2833
Campbell, Thomas.... 5 3159
Crockett, Samuel Rutherford.... 7 4181 b
Cupples, George.... 7 4208
Doyle, Sir Arthur Conan.... 8 4815
Drummond, Henry.... 8 4897
— William.... 8 4913
Dunbar, William.... 8 5064
Ferrier, Susan Edmonstone.... 9 5649
Hogg, James.... 12 7403
Lockhart, John Gibson.... 15 9125
Macdonald, George.... 16 9455
Macleod, Norman.... 16 9495
Macphail, Andrew.... 16 9514 a
Motherwell, William.... 17 10365
Nairne, Lady (Carolina Oliphant)..17 10543
Oliphant, Margaret Oliphant Wilson.... 18 10819
Ramsay, Allan.... 20 12061
Scott, Sir Walter.... 22 12995
Smith, Adam.... 22 13519
Stevenson, Robert Louis.... 23 13927
Watson, John.... 26 15692
Wilson, Alexander.... 26 16017
— John.... 26 16032

English Literature: Welsh Authors.
Aneurin.... 1 539
Mabinogion, The.... 15 9373
Malory, Sir Thomas.... 16 9645
Vaughan, Henry.... 25 15257

English Men of Science, *Galton*.... 10 6174
— Novel, The, *Lanier*.... 15 8893
— Seamen in the Sixteenth Century, *Froude*.... 10 6064
Ennemi des Lois, L', *Barrès*.... 3 1570 e
Ennius, *W. C. Lawton*.... 9 5475
Ensign Epps, the Color-Bearer (Poem), *O'Reilly*.... 18 10860
— Stål (Poem), *Runeberg*.... 21 12500
Entertainment (Poem), *Uhland*.... 25 15191
Envoi to "The Light of Asia" (Poem), *Edwin Arnold*.... 2 839
Eothen, *Kinglake*.... 14 8600
Eötvös, Josef.... 9 5484
Ephemera (Poem), *Yeats*.... 26 16260 c
Epictetus, *T. W. Higginson*.... 9 5497
Epicure, The (Poem), *Anacreon*.... 1 495
Epigram (Poem), *Callimachus*.... 5 3105
— (Poem), *Lessing*.... 15 9010
— (Poem), *Marot*.... 16 9732
— on Terentius (Poem), *Cæsar*.... 5 3066
— — the Death of Edward Forbes (Poem), *Dobell*.... 8 4734
Epigrams, see Maxims.
— (Poems), *Martial*.... 16 9753
Epilogue, *Philodemus*.... 11 6645
Epinician Ode for Scopas (Poem), *Simonides of Ceos*.... 22 13468
Epiphany (Hymn), *Heber*.... 12 7157
Episode of the Marques de Valdeflores, The, *Janvier*.... 13 8118
— under the Terror, An, *Balzac*.... 3 1384
Episodios Nacionales, *Galdós*.... 10 6159
Epistle on Parting, An (Poem), *William Browne*.... 4 2517

VOL. PAGE

Epistle to Curio, The (Poem) *Akenside* 1 257
— — Dr. Arbuthnot (Poem), *Pope*..19 11743
— — Mendoza (Poem), *Boscan*.... 4 2205
Epistles (Poems), *William Browne*... 4 2517
Epistolæ, *Alciphron*.... 1 278
Epitaph (Poem), *Callimachus*.... 5 3105, 3106
— *Egyptian*.... 9 5318
— (Poem), *Hérédia*.... 12 7283
— *Meleager*.... 11 6645
— (Poem), *Piron*.... 19 11512
— (Poem), *Villon*.... 25 15409
— for a Husbandman, An (Poem), *Roberts*.... 20 12301
— — Those Who Fell at Thermopylæ (Poem), *Simonides of Ceos*.... 22 13469
— on a Child (Poem), *Parsons*.... 18 11120
— — — Favorite Hunting - Dog, (Poem), *Petronius*.... 19 11396
— — — Living Author (Poem), *Cowley*.... 7 4106
— — Ennius, *Ennius*.... 9 5482, 5483
— — Heracleitus (Poem), *Callimachus*.... 5 3105
— — Salathiel Pauy, An (Poem), *Jonson*.... 14 8359
— — Scipio, *Ennius*.... 9 5482, 5483
— — Sir William Trumbal (Poem), *Pope*.... 19 11754
— upon Cleombrotus (Poem), *Callimachus*.... 5 3106
— — Himself (Poem), *Callimachus*.. 5 3106
Epitaphs (Poems), *Simonides of Ceos*.. 22 13470
Equations (Poem), *Spofford*.... 23 13820
Erano i Capei d'Or all' Aura Spars (Poem), *Petrarch*.... 19 11376
Erasmus, *A. D. White*.... 9 5509
— Montanus, *Holberg*.... 12 7428
Ercilla y Zúñiga, Alonso de.... 15 8910
Erckmann, Émile, see Erckmann-Chatrian.
Erckmann-Chatrian, *Frédéric Loliée*.. 9 5538
Erechite's Lament, An (Poem), *Anon* 1 83
Erewhon, *Samuel Butler*.... 5 2934 d, 2934 p
— Revisited, *Samuel Butler*.... 5 2934 k
Ergo Bibamus! (Poem), *Goethe*.... 11 6448
Ervine, St. John.... 13 7991
Es War, *Sudermann*.... 23 14165
Escapes of Casanova and Latude from Prison, The, *Casanova*.... 6 3323
Espronceda, José de, *Erckmann-Chatrian*.... 9 5549
Esquiros, Henri Alphonse.... 9 5556
Essay Concerning Human Understanding, *Locke*.... 15 9106, 9107
— on Criticism (Poem), *Pope*..19 11714, 11725
— — Man (Poem), *Pope*.... 19 11735
— -Writing, *Le Gallienne*.... 15 8962

Essays.
Addison: Fans.... 1 169
Aguilar: Friendship.... 1 227
Arnold, Matthew: Intelligence and Genius, 2: 855; Sweetness and Light, 859; Oxford.... 864
Ascham: Gentleness in Education, 2: 918; Study and Exercise.... 920
Atterbom: The Genius of the North 2 934
Bacon: Of Truth 2: 1170; Of Revenge, 1172; Of Simulation and Dissimulation, 1173; Of Travel, 1175; Of Friendship, 1177; In Praise of Knowledge.... 1190
Bagehot: The Virtues of Stupidity, 2: 1209; Taste, 1212; The Search for Happiness, 1214; On Early Reading, 1215; Morality and Fear, 1219; The Tyranny of Convention, 1221; How to be an Influential Politician.... 1222
Barbauld: Against Inconsistency in Our Expectations.... 3 1484
Beecher: Book-Stores and Books.. 3 1720
Berkeley: Tar-Water.... 3 1805

VOL. PAGE

Essays.—*Continued*
Birrell: Benvenuto Cellini, **3:** 1915; Dr. Johnson, 1900; The Office of Literature, 1908; On the Alleged Obscurity of Mr. Browning's Poetry, 1920; Truth-Hunting ... 1912
Brandes: Björnson, **4:** 2303; The Historical Movement in Modern Literature ... 2306
Brooks: The Courage of Opinions, **4:** 2422; Literature and Life, 2423; Personal Character, ... 2421
Bushnell: Work and Play, **5:** 2915, 2921; The Age of Homespun ... 2918
Cowley: Of Myself ... **7** 4095
Darmesteter: Ernest Renan, **7:** 4381; Judaism ... 4382
De Quincey: Charles Lamb, **8:** 4561; The Bishop of Beauvais and Joan of Arc ... 4578
Desjardins: The Present Duty ... **8** 4600
Dowden: Shakespeare ... **8** 4811
Eliot: The Happy Life ... **9** 5358 s
Emerson: Friendship, **9:** 5435; Nature, 5438; Compensation, 5441; Love, 5443; Circles, 5445; Self-Reliance, 5448; History ... 5451
Everett: The March of Improvement ... **9** 5609
Freeman: The Altered Aspects of Rome, **10:** 5982; The Continuity of English History, 5987; Race and Language, ... 5992
Gladstone: Macaulay ... **11** 6361
Gottschall: Heinrich Heine ... **11** 6572
Green, T. H.: Value and Influence of Works of Fiction ... **11** 6685
Harrison: The Choice of Books and Other Literary Pieces ... **12** 6976
Hazlitt: Table Talk ... **12** 7119
Henley: Longfellow and the Water-World ... **12** 7238
Higginson: My Outdoor Study, **12:** 7354; Mademoiselle's Campaigns 7359
Holberg: Epistles ... **12** 7439
Hume: Of Refinement in the Arts ... **13** 7781
Hunt: The Old Lady, **13:** 7797; The Old Gentleman, ... 7800
Huxley: On a Piece of Chalk, **13:** 7815; Materialism and Idealism, 7822; Evolution and Ethics, 7824; On the Physical Basis of Life ... 7825
Ingersoll: Life ... **13** 7990 o
James, Henry: The New Novel ... **13** 8109 a
James, William: The Moral Equivalent of War ... **13** 8109 o
Jefferies: Nature near London ... **14** 8222
Johnson: Milton, **14:** 8308; Old Age and Death, 8304; Wealth, ... 8301
Jonson: On Shakespeare, **14:** 8347; On Style ... 8345
Lamb: Imperfect Sympathies, **15:** 8824; Dream-Children: A Revery, 8831; A Quakers' Meeting, 8835; Mrs. Battle's Opinions on Whist, ... 8839
Lang: A Bookman's Purgatory, **15;** 8882; Letter to Monsieur de Molière, Valet de Chambre du Roi ... 8887
Le Gallienne: A Seaport in the Moon, **15:** 8959; Essay-Writing, 8962
Lemaître: On the Influence of Recent Northern Literature ... **15** 8965
Lessing: The Education of the Human Race, **15:** 9018; Hamburg Dramaturgy, 9024; Laocoön, 9021; The Meaning of Heresy, 9018, On Love of Truth ... 9017
Locke: Essay Concerning Human Understanding ... **15** 9107
Lowell: On a Certain Condescension in Foreigners, **15:** 9276; Uncle Zeb ... 9267
Mabie: Country and People ... **15** 9372 c
Macaulay: On Barère, **16:** 9415; On Gleig's "Memoirs of Warren Hastings," 9419; On "John Milton," 9399; On Lord Mahon's "History of the War of the Succession in Spain," 9402; On Mackintosh's "History of the Revolution in England," 9406; On Ranke's "History of the Popes" ... 9408
Macphail: Psychology of the Suffragette ... **16** 9514 c
Maeterlinck: The Inner Beauty, **16:** 9552; The Tragical in Daily Life ... 9562
Maine: The Effects of Observation of India on Modern European Thought ... **16** 9607
Maistre: The Traveling-Coat, **16:** 9618; A Friend, 9620; The Library ... 9621
Matthews: American Character ... **16** 9802 d
Mazzini: Faith and the Future, **16:** 9845; On Carlyle ... 9849
Montaigne: Of Friendship, **17:** 10241; Of Books, 10242; Of Repentance ... 10247
Morley: Condorcet ... **17** 10330
Pater: The Classic and the Romantic in Literature ... **18** 11167
Phillips, Wendell: The Lost Arts ... **19** 11424
Schurz, Abraham Lincoln ... **21** 12992
Smith, Sydney: The Education of Women, **22:** 13558; John Bull's Charity Subscriptions, 13564; Wisdom of Our Ancestors, 13564; Latin Verses, 13566; Mrs. Siddons, 13570; Dogs, 13570; Hand-Shaking, 13571; Small Men, 13571; Macaulay, 13571; Specie and Species, 13572; Review of the Novel "Granby," ... 13572
Steele: On Behavior at Church, **23:** 13878; Mr. Bickerstaff visits a Friend, 13881; On Coffee-Houses, 13885; On the Effects of Public Mourning, 13888; On the Art of Growing Old, 13891; On Flogging at Schools, 13894; The Art of Story-Telling ... 13897
Warner: What I know about Gardening ... **26** 15664 f
Wasson: The Genius of Woman, **26:** 15684; Social Texture ... 15690
Whipple: Domestic Service ... **26** 15840
White: The Bacon-Shakespeare Craze, **26:** 15877; Big Words for Small Thoughts ... 15880
Willis: When Tom Moore Sang ... **26** 16003
Wilson: The Truth of the Matter, **26:** 16048 n; The West in American History ... **26** 16055

Essays in Criticism, *Matthew Arnold* . **2** 855, 864
— — Fallacy, *Macphail* ... **16** 9514 c
— — Puritanism, *Macphail* ... **16** 9514 b
— of Elia, *Lamb* ... **15** 8824
Essex, Henry de, *Thomas Fuller* (Worthies of England) ... **10** 6132
Esther Vanhomrigh, *Woods* ... **26** 16155
— Waters, *George Moore* ... **17** 10270 b, 10270 d
Estrella de Sevilla, *Vega* ... **25** 15291
Étape, L', *Bourget* ... **4** 2253
Eternal Beam of Light Divine(Hymn), *Wesley* ... **26** 15810
— Goodness, The (Poem), *Whittier* ... **26** 15927
Ethics of Elfland, The, *Chesterton* ... **6** 3628 k
— Principles of, *Spencer* ... **23** 13721

	VOL.	PAGE
Étrangère, L', *Dumas, Jr*	8	5019, 5029
Étude Réaliste (Poem), *Swinburne*	23	14327
Étui de Nacre, L', *France*	10	5918 j
Eugénie Grandet, *Balzac*	3	1357
Eulogy on Sophocles (Poem), *Phrynichus*	19	11401
Eumenides, The, *Æschylus*	1	200
Eunuchus, *Terence*	24	14647
Euphranor, *Fitzgerald*	10	5800
Euphrates Valley, The Literature of the, *F. A. Vanderburgh*	1	57
Euripides, *W. C. Lawton*	9	5569
Euripides' Lyric Verse (Parody), *Aristophanes*	2	785
Euripides, Prologues of (Parody). *Aristophanes*	2	786
European Morals from Augustus to Charlemagne, History of, *Lecky*	15	8931, 8935
— War, see War of the Nations		
Evan Harrington, *Meredith*	16	9917
Evans, Mary Ann, see Eliot, George.		
Evangeline (Poem), *Longfellow*	15	9147, 9192
Eve of St. Agnes, The (Poem), *Keats*	14	8500
Evelina, *Burney*	5	2820
Evelyn, John	9	5591
— Hope (Poem), *Robert Browning*	5	2586
Evening (Poem), *Allingham*	1	437
Evening (Poem), *Tutchev*	21	12602
— Hymn (Poem), *Keble*	14	8517
— Song (Poem), *Lanier*	15	8899
Everett, Edward	9	5605
Everlasting Mercy, The (Poem), *Masefield*	16	9777 e; 19 11700 f
Every Man in His Humor, *Jonson*	14	8357
— One His Own Chimera, *Baudelaire*	3	1630
Everybody's Business is Nobody's Business, *Defoe*	8	4510
Evgeny Onyegin (Poem), *Pushkin*	20	11909, 11918
Evil, The Nature of, *Hegel* (Philosophy of History)	12	7180
Evolution, *Tyndall* (Belfast Address)	25	15152
— and Ethics, *Huxley*	13	7824
— — Independent Creation, *Darwin* (Origin of Species)	7	4431
— Creative, *Bergson*	3	1800 i
— See also Science.		
— The Last Link, *Haeckel*	11	6792 a
Evolutionist at Large, The, *C. G. Allen*	1	403
Ewald, Johannes, *W. M. Payne*	9	5614
Ex-Voto, Eekhoud	9	5190
Examination Paper, on 'Pickwick,' An, *Calverley*	5	3108
Except the Lord Build the House (Poem), *Carpenter*	6	3306 f
Excursions, *Thoreau*	24	14897
Execution of Montrose, The (Poem), *W. E. Aytoun*	2	1118
Exile of Erin, The (Poem), *Campbell*	5	3176
Expedition of Humphrey Clinker, The, *Smollett*	22	13578, 13594
Experience (Poem), *Piron*	19	11512
Eyebright (Poem), *Symonds*	24	14368
Faber, Cecilia Böhl de, see Caballero, Fernan		
Fables.		
Æsop	1	204
Babrius	2	1150
Gay	10	6241
Indian	13	7927, 7959; 19 11440
La Fontaine	14	8787
Fables, On the Migration of, *F. M. Müller* (Chips from a German Workshop)	17	10429
Fabre, Jean Henri, *Leland Hall*	9	5626 a
Fadl ibn al-Abbas al-	2	689
Faery Queene, *Spenser*	23	13759
"Fair as the Day" (Poem), *Platen*	19	11517
Fair-Haired Eckbert, The, *Tieck*	24	14945
Fair Haven, The, *Samuel Butler*	5	2934 g
Fair Ines (Poem), *Hood*	13	7598
— Lady, A (Poem), *Antara*	2	581
— Maid of the Exchange, The, *Heywood*	12	7348
— Shadow Land (Poems), *Thomas*	24	14847; 14848
— Summer-Time (Poem), *Raimon de Miraval*	20	11887
Fairies, The, (A Child's Song) (Poem), *Allingham*	1	434
Fairy Book, *Laboulaye*	14	8749
— — *Macé*	16	9474
— Queen, The (Poem), *Spenser*	15	9312
Fairy Tales and Folk Stories.		
Andersen: The Steadfast Tin Soldier, **1:** 504; The Teapot, 507; The Ugly Duckling, 509; What the Moon Saw, 517; The Lovers, 518; The Snow Queen		520
Arabian Nights: The Story of the City of Brass, **1:** 626; The History of King Omar Ben Ennuman, and his Sons Sherkan and Zoulmekan, 637; Sinbad the Seaman and Sinbad the Landsman		646
Arnason: The Merman, **2:** 803; The Fisherman of Götur, 805; The Magic Scythe, 806; The Man-Servant and the Water-Elves, 809; The Crossways		812
Aryan Folk-Lore: The Kinvad Bridge (From the "Zend-Avesta"), **17:** 10531; The Bridge of Dread (North of England), 10531; The Legend of Domere Pool (Shropshire), 10532; The Lake of the Demons (Catalonia), 10534; Fairy Gifts and their Ill-Luck (Sweden), 10534; A Sleeping Army (Silesia), 10536; The Black Lamb (Ireland), 10536; Death-Bed Superstitions (Sussex), 10537; The Witched Churn, 10537; The Bad Wife and the Demon (Russia), 10537; Hangman's Rope (Russia), 10539; May-Day Song (Berkshire), 10539; Old English Charms and Folk Customs, 10539; The Changeling (English), 10540; The Magic Sword (Norway)		10541
Asbjörnsen: Gudbrand of the Mountain-Side, **2:** 906; The Widow's Son		909
Baring-Gould; St. Patrick's Purgatory	3	1531
Celtic: The Miller of Hell, **6:** 3408; Signs of Home, 3408; Oisin in Tirnanoge, 3410; The Coming of Cuculain,		3417
Eddas, The	9	5123
Ethics of Elfland, The, *Chesterton*	6	3628 k
Grimm Brothers: Little Briar Rose, **11:** 6738; The Three Spinners		6741
Hoffman: The Golden Pot, **12:** 7392; Nutcracker and the King of Mice	12	7394
Laboulaye: The Story of Coquerico, **14:** 8755: The Twelve Months		8749
Macdonald: At the Back of the North Wind	16	9464
Macé: The Necklace of Truth	16	9474
Nodier: The Golden Dream	18	10674
Perrault: Little Red Riding-Hood, **19:** 11326; The Sleeping Beauty in the Wood, 11328; Blue Beard, 11337; Toads and Diamonds		11341

	VOL.	PAGE
Faith, *Marcus Aurelius* (Meditations)	2	1036
— and Patience of the Saints, *Jeremy Taylor*	24	14555
— — the Future, *Mazzini*	16	9845
Faith Healer, The, *Moody*	17	10269 d
Faithful Shepherdess, The, *Fletcher*	3	1680
Faithfulness (Poem), *Petőfi*	19	11352
Faithless Sally Brown (Poem), *Hood*	13	7592
Falkland, The Character of Lord, *Clarendon*	6	3738
Fall of Poland, The (Poem), *Campbell*	5	3165
— — the House of Usher, The, *Poe*	19	11670
False Gods, *Brieux*	4	2353 i
— Step, A (Poem), *E. B. Browning*	4	2555
Fame, *Marcus Aurelius* (Meditations)	2	1035
Fancy (Poem), Keats	14	8507
Fänrik Ståls Sägner (Poems), *Runeberg*	21	12502
Fans, An Essay on, *Addison*	1	169
Fantasy, *Serao*	22	13134, 13138
Far-Away Princess, The, *Rostand*	20	12434 c
Far From the Madding Crowd, *Thomas Hardy*	12	6947
— — — World (Poem), *Lamartine*	15	8815
Farewell (Poem), *Kingsley*	14	8618
— (Poem), *Landor*	15	8879
— (Poem), *Symonds*	24	14367
— (Poem), *Whittier*	26	15933
— Address, *Washington*	26	15667
— of Sir Charles Baldwin to His Wife, The (Poem), *Chatterton*	6	3544
— to Folly, *Greene*	11	6697
—— His Fellow-Officers (Poem), *Catullus*	6	3367
— — Italy (Poem), *Landor*	15	8877
— — Sir John Norris and Sir Francis Drake, A (Poem), *Peele*	19	11261
Farîd-uddîn Attar	10	5806
Faris (Poem), *Mickiewicz*	16	10006
Farrar, Frederick William	9	5627
Farthest North, *Nansen*	17	10556
Fatality (Poem), *Katari*	2	688
Father, The, *Björnson*	4	1980
— I stretch my Hands to Thee (Hymn), *Wesley*	26	15808
— of the Forest, The (Poem), *Watson*	26	15713
Fathers and Children, *Turgeneff*	25	15063
Father's Return (Poem), *Mickiewicz*	16	10000
Fatima Playing on her Stringed Instrument (Poem), *Bodenstedt*	4	2120
Faun with the Mirror, The, *Regnier*	20	12148 f
Faust, *Goethe*	10	5771; 11 6390, 6396
Fear After the Trouble (Poem), *Cats*	6	3356
— No More (Poem), *Shakespeare*	22	13217
Fearful Responsibility, A, *Howells*	13	7655 a
Fearless, The, *Galdós*	10	6158
Feast of the Learned, The, *Athenæus*	2	923
February in Rome (Poem), *Gosse*	11	6566
Federalist, The, *Alexander Hamilton*	12	6897
— — *Madison*	16	9533, 9534
Feet of the Beloved, The (Poem), *Symonds*	24	14367
Felicitas, *Dahn*	7	4268
Female Phaeton, The (Poem), *Prior*	20	11848
Fénelon, François de Salinac de la Mothe, *T. J. Shahan*	9	5641
Ferdinand and Isabella, *Prescott*	19	11779
Ferrero, Guglielmo, *Arthur Livingston*	9	5648 a
Ferrier, Susan Edmonstone	9	5649
Ferronays, Pauline de la, see Craven, Madame Augustus		
Festival of Adonis, The, *Theocritus*	24	14784
Festus (Poem), *Bailey*	2	1243, 1245
Fet, A. see Sheashin, Afanasi Sheashin	21	12589, 12606, 12607
Feud (Poem), *Cawein*	6	3370 g
Feuilles Volantes, Les, *Fréchette*	10	5969
Feuillet, Octave	9	5663
Fichte, Johann Gottlieb, *E. F. Buchner*	9	5673
Fickle and Changeable ever (Poem), *Catullus*	6	3369

Fiction, See also Fables, Fairy Tales and Folk Stories, Humor.

About: "The King of the Mountains," 1: 32; "The Man with the Broken Ear"		38
Addison: "Sir Roger de Coverley at the Play," 1: 159; "A Visit to Sir Roger de Coverley," 162; "The Vision of Mirzah"		165
Aguilar: "Woman's Friendship," 1: 227; "The Days of Bruce," 228; "Home Influence"		231
Ainsworth: "Crichton"	1	239
Alarcón: "The Three-Cornered Hat," 1: 264; "The Child of the Ball"		266
Alcott: "Little Women"	1	288, 295
Aldrich: "Père Antoine's Date-Palm," 1: 326; "Miss Mehetabel's Son"		331
Allen, J. L.: "Summer in Arcady," 1: 410; "Flute and Violin, and Other Kentucky Tales and Romances"		419
Almquist: "The Book of the Rose"	1	442
Ambrosius: "A Peasant's Thoughts"	1	447
Andreyef: "A Dilemma," 1: 535; "The Seven who Were Hanged"		537
Annunzio: "The Triumph of Death"	1	577
"Antar"	1	591, 2 674
Apuleius: "Golden Ass"	1	599, 608
"Arabian Nights, The"	1	626, 701
Arbuthnot: "The History of John Bull," 2: 726; "Memoirs of Martinus Scriblerus"		729
Arnason: "Icelandic Legends"	2	803
"Aucassin and Nicolette"	2	945
Auerbach: "Ivo the Gentleman," 2: 964; "On the Heights"		967
Austen: "Pride and Prejudice," 2: 1050; "Northanger Abbey," 1058; "Emma," 1064; "Mansfield Park"		1070
Aytoun, W. E.: "The Modern Endymion," 2: 1124; "Norman Sinclair"		1127
Baggesen: "The Labyrinth"	2	1237
Balzac: "Beatrix," 3: 1357; "César Birotteau," 1362; "Le Colonel Chabert," 1360; "Comédie humaine," 1355; "Contes," 1355; "Country Doctor," 1413; "Cousine Bette," 1362; "Cousin Pons," 1362; "Duchess of Langeais," 1367; "An Episode under the Terror," 1384; "Eugénie Grandet," 1357; "La Grande Bretèche," 1356; "Le Lys dans la Vallée," 1358; "A Passion in the Desert," 1400; "La Peau de Chagrin," 1363; "Père Goriot," 1360; "La Recherche de l'Absolu"		1364
Banim: "The Publican's Dream"	3	1459
Barbauld: "A Dialogue of the Dead"	3	1490
Barlow, Jane: "Strangers at Lisconnel"	3	1544
Barrès: "Les Amitiés Françaises," 3: 1570 f; "Au Service de l'Allemagne," 1570 g; "Colette Baudoche," 1570 g; "La Colline Inspirée," 1570 k; "Culte du Moi," 1570 b; "Les Déracinés," 1570 f; "L'Ennemi des Lois," 1570 e; "La Grande Pitié des Eglises de France," 1570 l; "Gresco," 1570 k; "L'Homme Libre," 1570 c; "Le Jardin de Bérénice"		1570 e

VOL. PAGE

Fiction.—*Continued*

Barrie: "Auld Licht Idylls," **3:** 1574; "The Little Minister," 1573, 1595; "Sentimental Tommy," 1573, 1603; "Tommy and Grizel," 1573; "A Window in Thrums" ... 1591

Beaconsfield: "Coningsby," **3:** 1635; "Endymion," 1637; "Henrietta," 1634; "Lothair," 1653; "Sibyl," 1635; "Tancred," 1636; "Venetia," 1635; "Vivian Grey," 1638; "The Young Duke" ... 1642

Beckford: "The History of the Caliph Vathek" ... **3** 1700, 1702

Bennett: "The Old Wives' Tale," **3:** 1772 h; "Whom God Hath Joined" ... 1772 l

Besant: "All Sorts and Conditions of Men," **3:** 1838; "The Rebel Queen" ... 1845

Beyle: "Armance," **3:** 1865; "Chartreuse," 1867, 1869; "Lucien Leuwen," 1868; "Le Rouge et Le Noir" ... 1865

Björnson: "Arne," **4:** 1968, 1977; "Arnljot Gelline," 1969; "The Father," 1980; "In God's Way," 1966; "Kongen," 1965; "Mary" ... 1967

Black: "MacLeod of Dare," **4:** 1987; "A Princess of Thule" ... 1997

Blackmore: "Alice Lorraine," **4:** 2028; "Lorna Doone," 2015; "Mary Anerley" ... 2032

Blicher: "The Hosier," **4:** 2070; "The Knitting-Room" ... 2065

Blind: "Tarantella" ... **4** 2080

Boccaccio: "Decameron" ... **4** 2090

Borrow: "Lavengro" ... **4** 2180

Bourget: "La Barricade," **4:** 2253 a; "Cruelle Énigme," 2252; "Le Démon de Midi," 2253 b; "A Divorce," 2253 a, 2262 a; "L'Émigre," 2253 a, 2262 i; "L'Étape," 2253; "Mensonges," 2252; "Le Sens de la Mort" ... 2253 a

Boyesen: "Gunnar" ... **4** 2275

Braddon: "The Christmas Hirelings," **4:** 2281; "Mohawks" ... 2292

Bremer: "The Home," **4:** 2335; "The Neighbors" ... 2330

Brontë, Charlotte: "Jane Eyre," **4:** 2389; "Shirley," 2404; "Villette" ... 2399

Brontë, Emily: "Wuthering Heights" ... **4** 2406

Brown, C. B.: "Wieland" ... **4** 2428

Bulwer-Lytton: "The Last Days of Pompeii," **5:** 2704; "Kenelm Chillingly" ... 2723

Bunner: "Short Sixes" ... **5** 2733

Bunyan: "The Pilgrim's Progress" ... **5** 2754

Burnett: "That Lass o' Lowrie's" ... **5** 2810

Burney: "Evelina," **5:** 2820; "Cecilia" ... 2824

Butler: "Erewhon," **5:** 2934 d, 2934 p; "The Way of All Flesh" ... 2934 l

Caballero: "La Gaviota" ... **5** 3004

Cable: "Old Creole Days" ... **5** 3019

Caine: "The Manxman" ... **5** 3068

Cantù: "Margherita Pusterla" ... **5** 3200

Carlén: "The Merchant House Among the Islands" ... **5** 3226

Cervantes: "Don Quixote" ... **6** 3453, 3457

Chamisso: "The Wonderful History of Peter Schlemihl" ... **6** 3506

Chateaubriand: "Atala" ... **6** 3531, 3537

Chekhov: "The Trousseau" ... **6** 3600 e

Cherbuliez: "Samuel Brohl and Company" ... **6** 3611

Clarke: "His Natural Life" ... **6** 3746

VOL. PAGE

Clemens: "The Jumping Frog," **6:** 3788 h; "A Connecticut Yankee in King Arthur's Court," 3806; "The Prince and the Pauper" ... 3813

Collins, Wilkie: "The Moonstone," **7:** 3882; "The Woman in White" ... 3894

Conrad: "Lord Jim," **7:** 3956 d, 3956 j; "Victory," 3956 h, 3956 s; "Nostromo" ... 3956 g

Conscience: "The Iron Tomb," **7:** 3965; "The Lost Glove," 3964; "A Painter's Progress," 3968; "Rikke-Tikke-Tak," 3961; "Siska van Roosemael" ... 3967

Cooke: "Some Account of Thomas Tucker" ... **7** 3974

Cooper: "The Last of the Mohicans," **7:** 4026; "The Prairie," 4009, 4034; "The Water-Witch" ... 3993

Coppée: "The Substitute" ... **7** 4055

Craik: "John Halifax, Gentleman" ... **7** 4124

Craven: "A Sister's Story," **7:** 4140; "Fleurange" ... 4144

Crawford: "Marzio's Crucifix," **7:** 4159; "The Upper Berth" ... 4153

Crockett: "The Stickit Minister," **7:** 4183; "The Gray Man" ... 4190

Croly: "Salathiel the Immortal" ... **7:** 4198

Cupples: "The Green Hand" ... **7:** 4209, 4211

Curtis: "Prue and I" ... **7** 4228

Dahn: "Felicitas," **7:** 4268; "The Struggle for Rome" ... 4272

Dana, R. H., Sr.: "Paul Felton" ... **7** 4291

Dana, R. H., Jr.: "Two Years Before the Mast" ... **7** 4304

Daudet: "Jack," **7:** 4449; "Kings in Exile," 4461; "Letters from my Windmill," 4447; "Tartarin of Tarascon" ... 4443

Defoe: "Colonel Jack," **8:** 4501; "Robinson Crusoe," 4485; "History of the Plague in London," 4489; "Everybody's Business is Nobody's Business" ... 4510

Dekker: "Max Havelaar" ... **8** 4515

De Morgan: "Alice for Short," **8:** 4535 jj; "Joseph Vance" ... 4534 c

Dickens: "Barnaby Rudge," **8:** 4631, 4650; "Hard Times," 4635; "Mugby Junction," 4641; "A Tale of Two Cities" ... 4632, 4665

Diderot: "Le Neveu de Rameau" ... **8** 4692

Dingelstedt: "The Amazon" ... **8** 4705

Dodge: "Hans Brinker" ... **8** 4758

Dostoévsky: "Crime and Punishment," **8:** 4785, 4799; "Poor People" ... 4787

Doyle: "The Red-Headed League" **8** 4816

Drachmann: "Paul and Virginia of a Northern Zone" ... **8** 4842

Droz: "Making an Omelette," **8:** 4893; "Monsieur, Madame and Baby," 4891; "The Seamstress's Story" ... **8** 4886

Du Maurier: "The Martian," **8:** 5060; "Peter Ibbetson," 5052; "Trilby" ... 5044

Dumas, Sr.: "The Count of Monte Cristo" **8:** 4967; "The Lady of Monsoreau," 4997; "The Three Musketeers," 4975; "The Viscount of Bragelonne" ... 4994

Dunne: "Mr. Dooley in Peace and in War" ... **8** 5068 c

Ebers: "An Egyptian Princess" ... **8** 5092

Edgeworth: "Castle Rackrent" ... **9** 5153

Edgren: "Open Sesame" **9:** 5164; "A Rescuing Angel" ... 5167

Eekhoud: "Ex-Voto," **9:** 5190; "Kors Davie" ... 5202

VOL. PAGE

Fiction.—*Continued*

Egyptian: "The Shipwrecked Sailor," **9:** 5233; "The Story of Sanehat," 5237; "The Doomed Prince," 5250; "The Story of the Two Brothers," 5253; "The Story of Setna"..... 5262

Eichendorff: "Out of the Life of a Good-for-Nothing"..... **9** 5347

Eliot: "The Mill on the Floss," **9:** 5375; "Silas Marner," 5382; "Adam Bede," 5391; "Romola" 5409; "Daniel Deronda"..... 5371

Eötvös: "The Village Notary"... **9** 5486

Erckmann-Chatrian: "Friend Fritz," **9:** 5541; "Waterloo"... 5545

Esquiros: "Charlotte Corday," **9:** 5558; "The Enchanted Castle" 5565

Fénelon: "Telemachus"..... **9** 5642, 5646

Ferrier: "The Inheritance," **9:** 5651; "Destiny"..... 5655

Feuillet: "Romance of a Poor Young Man"..... **9** 5665

Fielding: "Joseph Andrews," **10:** 5704; "Tom Jones," 5713; "Amelia"..... 5725

Flaubert: "Un Cœur Simple," **10:** 5825; "Salammbô"..... 5834

Fogazzaro: "The Patriot"..... **10** 5852 g

Fouqué: "Undine"..... **10** 5897

France: "The Crime of Sylvestre Bonnard," **10:** 5911; "The Book of My Friend," 5916; "Our Lady's Juggler," 5918 j; "Crainquebille," 5918 o; "Penguin Island," 5918 r; "The Gods Are Athirst"..... 5918 v

Frederic: "The Damnation of Theron Ware"..... **10** 5972

Frenssen: "Klaus Hinrich Baas".. **10** 6010 c

Freytag: "The Lost Manuscript". **10** 6015

Froude: "Two Chiefs of Dunboy," **10:** 6067; "On a Siding at a Railway Station"..... 6086

Fuller, H. B.: "With the Procession"..... **10** 6102

Gaboriau: "File No. 113"..... **10** 6138

Galdós: "The Court of Charles IV," **10:** 6163; "Doña Perfecta," 6166; "La de Bringas"..... 6170

Galsworthy: "Fraternity"..... **10** 6173 e

Garborg: "A Freethinker"..... **10** 6187

Garland: "Rose of Dutcher's Coolly"..... **10** 6197

Gaskell: "Cranford"..... **10** 6206

Gautier: "The Romance of a Mummy"..... **10** 6225

"Gesta Romanorum"..... **10** 6263

Goethe: "Wilhelm Meister's Apprenticeship"..... **11** 6421

Gogol: "Dead Souls," **11:** 6460; "Mirgorod"..... 6466

Goldschmidt: "Love Stories from Many Countries"..... **11** 6495

Goldsmith: "The Vicar of Wakefield"..... **11** 6509

Goncharóf: "Oblómof"..... **11** 6536

Goncourt: "Renée Mauperin," **11:** 6561; "Sister Philomène"..... 6557

Griffin: "The Collegians"... **11** 6699, 6700

Guérin: "The Centaur"..... **11** 6767

Hale: "The Man Without a Country"..... **11** 6823

Halévy: "The Most Beautiful Woman in Paris"..... **11** 6833

Haliburton: "The Clockmaker".. **11** 6849

Hardy, A. S.: "But Yet a Woman"..... **12** 6926

Hardy, Thomas: "Far From the Madding Crowd," **12:** 6947; "Jude the Obscure," 6937; "A Pair of Blue Eyes," 6935, 6957; "The Return of the Native," 6935, 6960 a; "Tess," 6936; "Under the Greenwood Tree".. 6939

Harris: "Uncle Remus and His Friends"..... **12** 6963

Harte: "An Heiress of Red Dog".. **12** 7000

Hauff: "The Story of the Caliph Stork"..... **12** 7016

Hawthorne, Julian: "Archibald Malmaison"..... **12** 7042

— Nathaniel: "The House of Seven Gables," **12:** 7057, 7081; "The Marble Faun," 7059, 7092; "Mosses from an Old Manse," 7087; "The Scarlet Letter"....7055, 7061

Hearn: "Chita"..... **12** 7132

Heine: "Marie"..... **12** 7203

Heliodorus: "Æthiopica"..... **12** 7222, 7223

Heyse: "Children of the World"... **12** 7335

Holmes: "Elsie Venner"..... **12** 7479

Howells: "Their Wedding Journey" **13:** 7658; "A Hazard of New Fortunes"..... 7668

Hughes: "Tom Brown at Oxford," **13:** 7696; "Tom Brown's School Days"..... 7705

Hugo: "Les Misérables," **13:** 7751; "The Toilers of the Sea"..... 7758

Huysmans: "À Rebours," **13:** 7834 b; "La Cathédrale," 7834 d; "En Rade," 7834 b; "En Route"..... 7834 c

Immermann: "Oberhof"..... **13** 7898

Ingemann: "Waldemar the Victorious"..... **13** 7984

Irving: "The Legend of Sleepy Hollow"..... **13** 8008

Isaaks: "Maria"..... **13** 8047

James, Henry: "The Madonna of the Future"..... **13** 8075

Janvier: "The Episode of the Marques de Valdeflores"..... **13** 8118

Japanese: "The Maid of Unai," **14:** 8162; "Discovery of the Isle of Immortal Youth," 8165; "The Chiushiugura"..... 8179

Jerrold: "The Tragedy of the Till" **14** 8259

Jewett: "Miss Tempy's Watchers," **14:** 8271; "Deephaven"..... 8281

Johnston: "The Early Majority of Mr. Thomas Watts"..... **14** 8318

Jokai: "There is no Devil"..... **14** 8333

Judd: "Margaret"..... **14** 8400

Keller: "The Smith of his Own Fortunes"..... **14** 8520

Kielland: "At the Fair"..... **14** 8567

Kingsley: "Water-Babies," **14:** 8628; "Westward Ho"..... 8618

Kipling: "Without Benefit of Clergy"..... **14** 8638

Kleist "Michael Kohlhaas".. **14** 8667, 8668

La Fayette: "The Princess of Clèves"..... **14** 8767, 8769

Lagerlöf: "The Story of Gösta Berling," **14:** 8800 b, 8800 d; "Invisible Links"..... 8800 n

Lamennais: "A Spiritual Allegory" **15** 8848

Le Sage: "Gil Blas," **15:** 8988; "The Devil upon Two Sticks".. 9002

Lever: "Charles O'Malley"..... **15** 9026

Lie: "A Norse Love Story"..... **15** 9050

London: "The Sea Wolf"..... **15** 9142 c

Longus: "Daphnis and Chloe"..... **15** 9197

Loti: "An Iceland Fisherman"..... **15** 9206

Lover: "The Gridiron"..... **15** 9222

Lucian: "The Amateur of Lying". **15** 9297

Maartens: "God's Foul," **15:** 9366; "Greater Glory," 9370; "An Old Maid's Love," 9362; "The Sin of Joost Avelingh"..... 9360

Mabinogion, The..... **15** 9376

Macdonald: "At the Back of the North Wind," **16:** 9464; "Sir Gibbie"..... 9456

VOL. PAGE

Fiction.—*Continued*

Macleod: "The Old Lieutenant and his Son"....16 9497
Mallock: "The New Republic"...16 9626
Manzoni: "The Betrothed".....16 9674
Marguerite d'Angoulême: Heptameron.....16 9708
Marryat: "Mr. Midshipman Easy", **16:** 9747; "Peter Simple"..... 9740
Maupassant: "A Life," **16:** 9809; "The Piece of String," 9821; "Pierre and Jean"..... 9815
Meinhold: "The Amber-Witch" **16** 9853, 9855
Melville: "Typee".....16 9870
Mendès: "The Foolish Wish," **16:** 9901; "The Sleeping Beauty," 9904; "The Charity of Sympathy," 9908; "The Mirror," 9908; "The Man of Letters"... 9912
Meredith: "Lord Ormont and his Aminta," **16:** 9934; "The Ordeal of Richard Feverel"..... 9921
Mérimée: "Arsène Guillot".....16 9946
Meyer: "The Monk's Wedding"..16 9966
Mille: "Barnavaux, Général" **17:** 10026 a; "Caillou et Tili," 10026 d; "Diary of a Fat Ox," 10026 e; "Jimmy and Wilkie," 10026 f; "Louise et Barnavaux," 10026 d; "Paraboles et Diversions," 10026 e; "Paul Louis Durand"..... 10026 f
Mitchell, S. W.: "Hugh Wynne"..17 10124
Mitford: "Our Village".....17 10145
Moore: "Esther Waters" **17:** 10270 b, 10270 d
Morier: "The Adventures of Hajji Baba".....17 10305
Morris: "The Story of the Glittering Plain".....17 10343
Murfree: "The Dancin' Party at Harrison's Cove".....17 10455
Murger: "The Bohemians of the Latin Quarter".....17 10480
Musset: "Mimi Pinson".....17 10493
Newman: "Callista," **18:** 10603, 10610; "Loss and Gain"...10603, 10614
Norris, Frank: "The Octopus"...18 10684 c
— W. E.: "Matrimony," **18:** 10688; "No New Thing," 10694; "Mademoiselle de Mersac"..... 10699
O'Brien: "The Diamond Lens"...18 10734
O'Grady: "The Coming of Cucu-lain"..... 6 3417
Oliphant: "The Ladies Lindores," **18:** 10832; "Miss Marjoribanks" 10823
O'Mahony: "Father Prout".....18 10848
Ouida: "Bébée," **18:** 10888; "Tricotrin," 10894; "Under Two Flags"..... 10905
Page: "The Burial of the Guns"..18 10939
Palgrave: "Hermann Agha".....18 11004
Pardo-Bazón: "The Swan of Vilamorte".....18 11031
Parker: Gilbert: "Pierre and His People," **18:** 11049; "When Valmond Came to Pontiac".... 11065
Pater: "Marius the Epicurean"..18 11161
Paulding: "The Dutchman's Fireside".....19 11196
Peacock: "Maid Marian".....19 11226
Pereda: "La Leva," **19:** 11309; "Los Hombros de Pro," 11313; "Don Gonzalo Gonzalez de la Gonzalera," 11315; "Sotileza," 11316
Petronius: "Satiricon".....19 11385, 11388
Poe: "A Descent into the Maelstrom," **19:** 11655; "The Fall of the House of Usher"..... 11670
Porter: "The Cop and the Anthem" **19** 11756 g
Prévost d'Exiles: "Manon Lescaut" **20** 11808
Quesnay de Beaurepaire: "The Woodman".....20 11926
Quiller-Couch: "When the Sap Rose," **20:** 11948; "The Paupers"..... 11952
Rabelais: "Gargantua".....20 12006
Reade: "Christie Johnstone," **20:** 12107; "Peg Woffington," 12120; "The Cloister and the Hearth".. 12132
Reuter: "My Apprenticeship on the Farm," **20:** 12197; "In the Year '13,"..... 12200
Richardson: "Pamela," **20:** 12228; "Sir Charles Grandison"..... 12238
Ritchie: "Old Kensington".....20 12284
Roberts: "Strayed".....20 12297
Rod: "The Sense of Life".....20 12337
Rolland: "Jean-Christophe"....20 12356 d
Ruffini: "Dr. Antonio".....21 12473
Russell: "The Wreck of the Grosvenor".....21 12565
Saintine: "Picciola".....21 12679
Saint-Pierre: "Paul and Virginia".21 12697
Sa'dī: "Short Stories".....21 12641
Sand: "Lélia," **21:** 12782; "Simon," 12793; "François le Champi".. 12797
Sandeau: "The House of Penarvan.....21 12808
Scheffel: "Ekkehard.....21 12840
Schreiner: "The Story of an African Farm," **21:** 12959; "Dreams" 12967
Scott: "The Antiquary," **22:** 13003; "Old Mortality," 13011; "The Heart of Mid-Lothian," 13017; "Kenilworth," 13024; "Ivanhoe," 13036; "The Talisman," 13052; "Rokeby," 13078; "Waverley"..... 13081
Scribe: "Merlin's Pet Fairy," **22:** 13084; "The Price of Life".... 13089
Senancour: "Obermann".....22 13112
Serao: "A Midsummer Night's Dream," **22:** 13134; "Fantasy". 13138
Shorthouse: "John Inglesant"....22 13365
Sidney: "The Arcadia".....22 13388
Sienkiewicz: "With Fire and Sword," **22:** 13405; "Pan Michael"..... 13427
Simms: "The Yemassee".....22 13447
Slosson: "Butterneggs".....22 13490
Smith, F. H.: "Colonel Carter of Cartersville".....22 13536 c
Smollett: "Roderick Random," **22:** 13579; "Peregrine Pickle," 13590; "The Expedition of Humphrey Clinker"..... 13594
Souvestre: "The Washerwomen of Night," **23:** 13694; "The Four Gifts"..... 13698
Spielhagen: "Quisisana".....23 13775
Spofford: "The Godmothers"....23 13806
Staël: "Delphine," **23:** 13829; "Corinne"..... 13830
Steele: "Mr. Bickerstaff Visits a Friend".....23 13881
Sterne: "The Life and Opinions of Tristram Shandy," **23:** 13903; "A Sentimental Journey through France and Italy"..... 13912
Stevenson: "Kidnapped," **23:** 13945; "Travels with a Donkey," 13954; "A Lodging for the Night"..... 13958
Stockton: "The Casting Away of Mrs. Lecks and Mrs. Aleshine"23 13992
Stoddard: "Temple House".....23 14014
Storm: "Immen-see".....23 14040
Stowe: "Uncle Tom's Cabin," **23:** 14074; "The Minister's Wooing"..... 14096
Stuart: "The Widder Johnsing...23 14120
Sudermann: "Dame Care".....23 14166 b
Sue: "The Wandering Jew".....23 14183

VOL. PAGE

Fiction.—*Continued*
Swift: "Gulliver's Travels" **23** 14267
Tarkington: "Penrod," **24:** 14468 c; "The Turmoil" ..... 14468 g
Thackeray: "The History of Henry Esmond," **24:** 14672; "Vanity Fair," 14692; "The Newcomes". 14701
Thanet: "The Missionary Sheriff" .**24** .14735
Theuriet: "The Bretonne," **24:** 14796; "An Easter Story,"..... 14800
Tieck: "The Fair-Haired Eckbert".**24** 14945
Tolstoy: "Anna Karénina," **25:** 14995; "War and Peace"..... 15015
Trollope: "Barchester Towers," **25:** 15035; "The Last Chronicle of Barset"..... 15045
Turgeneff: "Fathers and Children," **25:** 15063; "A House of Gentlefolk," 15076; "A Sportsman's Sketches"..... 15083
Valdés: "Señorito Octavio," **25:** 15203; "Marta y Maria," 15204; "El Cuarto Poder" 15210
Valera: "Pepita Jiménez," **25:** 15224; "Commander Mendoza"..... 15233
Vazoff: "Under the Yoke"..... **25** 15271
Verga: "Home Tragedy,"..... **25** 15299
Veuillot: "Ça et Là," **25:** 15331; "Tigruche," 15333; "Hic Aliquis de Gente Hircosa," 15338; "A Duel"..... 15340
Vigny: "Laurette; or, The Red Seal"..... **25** 15344
Wallace: "Ben-Hur"..... **25** 15533
Ward, E. S. P.: "Men, Women and Ghosts"..... **25** 15625
Ward, Mrs. Humphry: "Marcella," **25:** 15645; "The History of David Grieve"..... 15658
Watson: "A Triumph in Diplomacy..... **26** 15695
Wells: "The Wife of Sir Isaac Harmon," **26:** 15789 f; "Tono-Bungay"..... 15789 m
Wharton, Edith: "The Reef"....**26** 15818 c
— Thomas: "Bobbo"..... **26** 15821
Wilkins: "The Revolt of Mother".**26** 15985
Winthrop: "John Brent"..... **26** 16077
Wister: "Specimen Jones"..... **26** 16102
Woods: "Esther Vanhomrigh"...**26** 16155
Woolson: "Rodman the Keeper"..**26** 16166
Zola: "La Débâcle," **26:** 16292; "The Attack on the Mill"..... 16296

Fiction, *Jefferson* (Letter)..... **14** 8245
Moral Responsibility of the Novelist, The, *Trollope* (Autobiography)..... **25** 15056
New Novel, *James Henry* (Notes on Novelists)..... **13** 8109 a
Preternatural in Fiction, The, *R. F. Burton* (The Book of a Thousand and a Night)..... **5** 2885
Realistic Literature and the Russian Novel, *Vogüe*..... **25** 15445
Spanish Fiction..... **10** 6153
Story-Telling, The Art of, *Steele* (The Guardian)..... **23** 13897
Value and Influence of Works of Fiction, *T. H. Green*..... **11** 6685

Fiction in the Twentieth Century, *H. W. Boynton*..... **9** 5686 a
Field, Eugene, *Richard Burton*..... **9** 5687
Fielding, Henry, *Leslie Stephen*..... **10** 5693
Fifth of May, The (Poem), *Manzoni*..... **16** 9673, 9698
Fifty Years (Poem), *Béranger*..... **3** 1796
Fight at Finnsburg (Poem), *Anon*... **1** 551
Fight at Maldon, The (Poem), *Anon* **1** 553, 570
File No. 113, *Gaboriau*..... **10** 6138

VOL. PAGE
Filicaia, Vincenzo da..... **10** 5732
Finger Prints, *Galton*..... **10** 6175

Finland.
Kalevala, The..... **14** 8443
Runeberg, Johan Ludvig..... **21** 12495

Finnish Literature.
Kalevala, The..... **14** 8443
Runeberg, Johan Ludvig..... **21** 12495

Firdausí, *A. V. W. Jackson*..... **10** 5735
First Smile of Spring, The (Poem), *Gautier*..... **10** 6235
Firenzuola, Agnolo..... **10** 5755
Fires (Poem), *Gibson*..... **11** 6332 d
First Edinburgh Reviewers, The, *Bagehot*..... **2** 1210
First Inaugural Address, March 4th, 1861, *Lincoln*..... **15** 9070
— Love Again Remembered (Poem), *Anon*..... **11** 6650
— Snow, The (Poem), *Thomson*....**24** 14857
Fischer, Kuno, *Richard Jones*..... **10** 5766
Fish-Hawk; or, Osprey, The (Poem), *Wilson*..... **26** 16030
Fishers, The, *Ewald*..... **9** 5618, 5622
Fisher's Boy, The (Poem), *Thoreau*..**24** 14879
— Hut, The (Poem), *Heine*..... **12** 7196
Fisherman of Götur, The, *Arnason*.. **2** 805
Fisherman's Hymn, The (Poem), *Wilson* (American Ornithology)...**26** 16031
— Luck, *Van Dyke*..... **25** 15247 a
Fishermen's Luck (Poem), *Plautus*..**19** 11571
Fishing: Compleat Angler, The, *Walton*..... **25** 15603, 15610
— "Treatyse on Fysshynge," *Berners*. **3** 1835
Fiske, John..... **10** 5777
Fitch, Clyde..... **8** 4865 a
Fitzgerald, Edward, *N. H. Dole*..... **10** 5797
Flaccus, Aulus Persius, see Persius...**19** 11343
Flaireurs, Les, *Leberghe*..... **16** 9544
Flame of Life, *Annunzio*..... **1** 576 a
Flatterers, How a Prince ought to Avoid, *Machiavelli* (The Prince) ..**16** 9492
Flaubert, Gustave, *Paul Bourget*...**10** 5815
— — *Goncourt* (Journal)..... **11** 6554
Fleming, Marjorie, *John Brown*..... **4** 2439
— Paul..... **10** 5844
Flemish Literature, see Belgian Literature.
Fletcher, John, *A. H. Thorndike*..... **3** 1674
Fleurange, *Craven*..... **7** 4144
Flight of Etana (Poem), *Anon*..... **1** 73
— — the Geese, The (Poem), *Roberts*.**20** 12303
— — Youth, The (Poem), *R. H. Stoddard*..... **23** 14033
Flood, The (Poem), *Anon*..... **1** 69
Flora Mac-Ivor's Song (Poem), *Scott*.**22** 13081

Florence.
Dome of Brunelleschi, The, *Norton* (Historical Studies)..... **18** 10716
Florence, *Grimm* (Life of Michael Angelo)..... **11** 6725
History of Florence, *Machiavelli* **16** 9481, 9488
Ruin of Florence, The, and its Republic, 1530, *Sismondi* (A History of the Italian Republics).**22** 13481

Florian, Jean Pierre Claris de..... **10** 5849
Flos Mercatorum (Poem), *Noyes*.... **18** 10732 c
Flower, Fruit and Thorn Pieces, *Richter*..... **20** 12252
— Pieces (Poems), *Allingham*..... **1** 437

Flowers.
Among the Heather, *C. G. Allen*.. **1** 403
Colors of Flowers, The, *Allen*..... **1** 400
Daffodil (Poem), *Allingham*..... **1** 437
Lapland Alps, The, *Linnæus* (Lachesis Lapponica)..... **15** 9084, 9086
Life of Flowers, The (Poem), Landor..... **15** 8879
Peach-Bloom, *Hamerton* (The Sylvan Year)..... **11** 6878

VOL. PAGE

Flute and Violin, and Other Kentucky Tales and Romances, *J. L. Allen* 1 419
Fly-Leaves (Poems), *Calverley* 5 3112
Flygare-Carlén, Emilia, see Carlen, Emilia Flygare-.
Flying Inn, The, *Chesterton* ..... 6 3628 r
Fodder-Time (Poem), *Carmen Sylva* ..23 14331
Fogazzaro, Antonio, *Arthur Livingston* ..... 10 5852 a; 9 5686 h
Folklore, see Fairy Tales and Folk-stories; Fables.
— Myths and, of the Aryan Peoples, *Sharp* and *Rhys* 17 10522
Folk-Song, *F. B. Gummere* 10 5853
— (Poems) 10 5855
— (Poem), *Apukhtin* 21 12607
Fontenelle, *La Bruyère* (Characters) ..14 8765
Foolish Wish, The, *Mendès* 16 9901
Fool's Prayer, The (Poem), *Sill* 22 13442
Foote, Samuel 10 5878
For Annie (Poem), *Poe* 19 11687
— My Own Monument (Poem), *Prior* 20 11839
— Summer-Time (Poem), *Wither* ...26 16128
— the Crown, *Coppée* 7 4049
Foray, A (Poem), *Ja' far ibn 'Ulbah* . 2 688
Ford, John 10 5889
Foregone Conclusion, A, *Howells* ...13 7655 a
"Forever" (Poem), *Calverley* 5 3116
Forgiveness, *Marcus Aurelius* (Meditations) 2 1036
Forrest, Edwin as Othello, *C. F. Browne* 4 2465
Forsaken Garden, A (Poem), *Swinburne* 23 14307
Fort, Paul, *Erskine* ..... 19 11700 k
Fortune (Poem), *Béranger* 3 1792
Fortunes of Men, The (Poem), *Anon* 1 567
Foster-Brother, The (Poem), *Breton* .25 15388
Foundations of Belief, The, *Balfour* .. 2 1286
Fount of Gold, The, *Galdós* 10 6158
Fountain, The (Poem), *Wordsworth* ..26 16208
— of Life, *Avicebron* 2 1101, 1102
Fouqué, Friedrich, Baron de la Motte 10 5895
Four Frenchwomen, *Dobson* 8 4756
— Gifts, The, *Souvestre* 23 13698
— Million, The, *Porter* ....19 11756 e, 11756 g
Fourchambaults, The, *Augier* 2 1011
Fourth Estate, The, *Palacio Valdes* 25 15201, 15210
Fox and the Grapes, The (Poem), *Babrius* 2 1151
Foyer Breton, Le, *Souvestre* 23 13894
Fragment (Poem), *Marguerite d'Angoulême* 16 9706
— (Poem), *Solon* 22 13646
— of a Scolion (Poem), *Simonides of Ceos* 22 13469
— on Mummies, A, *Sir Thomas Browne* 4 2505
Fragments, *Heraclitus* 12 7248
— of a Descent to the Underworld (Poem), *Anon* 1 67
France, Anatole, *C. H. Page* 10 5909

France. See also Paris.
Ancient Gauls, The, *Cæsar* (The Gallic Wars) 5 3057
Bastille, The Siege of the, *Carlyle* (French Revolution) 6 3281
Bishop of Beauvais and Joan of Arc, The, *De Quincey* 8 4578
Caen, The Battle of, *Froissart* 10 6044
Café, Le (Paris) 3 1475
Calais Spire, *Ruskin* 21 12539
Charles, Duke of Burgundy, *Comines* (Memoirs) 7 3927
Civil Life during the Middle Ages, *Rambaud* (History of French Civilization) 20 12048
Code Napoléon, The, *Maine* (Roman Law) 16 9610
Comedy of Manners at Versailles, The, *Taine* (The Ancient Régime) 24 14427, 14434, 14445
Course of the Trent, The, *Ruskin* (Modern Painters) 21 12546
Crécy, Battle of, *Froissart* 10 6054
Disenchantment of France, The, *Myers* (Science and a Future Life) 17 10513
France, 1784, *Abigail Adams* (Letters) 1 98
— 1870 (Poem), *Meredith* ..... 16 9939 g
— and Germany, *Rambaud* (Germany under Napoleon, 1804–1811) 20 12046
— before the Revolution, *Young* (Travels in France) 26 16264
— under the Rule of the Middle Class, *Tocqueville* 24 14979
French, The (Civilization in Europe), *Guizot* 11 6774
— The, and French Women, *Walpole* (Letter) 25 15571
— Court, At the, *John Adams* (Diary) 1 130
History of Civilization in France, *Rambaud* 20 12045
— — France, *Michelet* 16 9985
Louis XI, *Comines* (Memoirs) 7 3925, 3929, 3932
— XVI, Execution of, *Carlyle* (French Revolution) 6 3297
Mademoiselle's Campaigns, *Higginson* 12 7359
Memoirs, *Saint-Simon* 21 12712
Sedan, Capitulation of, *Bismarck* (Letter) 4 1944
Two Famous Entertainments, *Brantôme* (Lives of Courtly Women) 4 2325

Francesca da Rimini, *Pellico* 19 11279
Francis d'Assisi, St. *M. F. Egan* 10 59191
— de Sales, Saint, *Y. Blaze de Bury* .. 21 12732
François le Champi, *Sand* 21 12797
Françonette (Poem), *Jasmin* ..14 8188, 8197
Franklin, Benjamin, *Bancroft* (History of the United States) 3 1448
— — *John Bigelow* 10 5925
— — Elegy on, *Mirabeau* 17 10085
— — The Character of, *John Adams* (Letter to the Boston Patriot) 1 133
Fraternity, *Galsworthy* ..... 10 6173 d, 6173 e
Fréchette, Louis Honoré, *M. F. Egan* .10 5964
Frederic, Harold 10 5971
Frederick of the Alberighi and his Falcon, *Boccaccio*.
Free Discussion, Benefits of, in Modern Times, *Bagehot* (Physics and Politics) 2 1228
— Life of the Bird, The (Poem), *Pushkin* 21 12595
Freedom of the Press, *Milton* (Areopagitica) 17 10073
— — — — *Mirabeau* (Letter) 17 10089
— — — Will, Inquiry into the, *Edwards* 9 5183
Freeman, Edward Augustus, *J. B. McMaster* 10 5977
— Mary Eleanor (Wilkins), see Wilkins, Mary Eleanor 26 15983
Freethinker, A, *Garborg* 10 6186, 6187
Freiligrath, Ferdinand 10 6002
French Court, At the, *John Adams* (Diary) 1 130
— Language in Canada, On the Use of the, *Laurier* ..... 15 8928 i

French Literature, see also Provençal Literature 20 11871
Abélard 1 13

	VOL.	PAGE
French Literature.—*Continued*		
About, Edmond	1	30
Alembert, Jean le Rond d'	1	355
Amiel, Henri Frédéric	1	479
Angellier, August	19	11700 m
Arago, Dominique François	2	704
Aucassin and Nicolette	2	943
Augier, Emile	2	998
Balzac, Honoré de	3	1348
Banville, Théodore de	3	1474
Barrés, Maurice	3	1570 a
Bastiat, Frédéric	3	1607
Bataille, Henry	8	4864 q
Baudelaire, Charles	3	1617
Beaumarchais	3	1657
Béranger, Jean Pierre de	3	1783
Bergson, Henri Louis	3	1800 a
Berlioz, Hector	3	1809
Bérnard, Saint, of Clairvaux	3	1819
— of Cluny	3	1828
Bernstein, Henry	8	4864 r
Beyle, Marie Henri	3	1861
Blanc, Charles	4	2051
Boileau-Despréaux, Nicholas	4	2141
Boissier, Gaston	4	2152
Bossuet, Jacques Bénigne	4	2209
Bourget, Paul	4 2251; 9	5686 j
Brantôme, Pierre de Bourdeille	4	2319
Brieux, Eugène	4 2350; 8	4864 s
Brillat-Savarin	4	2365
Brunetière, Ferdinand	5	2603
Buffon, George Louis Le Clerc	5	2689
Calvin, John	5	3117
Capus, Alfred	8	4864 q
Casanova	6	3321
Châteaubriand	6	3531
Chénier, André	6	3601
Cherbuliez, Victor	6	3609
Comines, Philippe de	7	3923
Comte, Auguste	7	3935
Coppée, François	7	4045
Corneille, Pierre	7	4065
Cousin, Victor	7	4079
Craven, Madame Augustus	7	4139
Crébillon, Prosper Jolyot	7	4167
Curel, François de	8	4864 t
Cuvier, Georges	7	4251
Darmesteter, James	7	4379
Daudet, Alphonse	7	4435
Deffand, Madame Du	7	4471
Delavigne, Jean François Casimir	8	4528
Déroulède, Paul	8	4580
Descartes, René	8	4585
Desjardins, Paul	8	4596
Diderot, Denis	8	4689
Donnay, Maurice	8	4864 p
Droz, Gustave	8	4885
Du Camp, Maxime	8	4951
Dumas, Alexander, Sr	8	4957
Dumas, Alexander, Jr	8	5001
Duruy, Jean Victor	8	5069
Erckmann-Chatrian	9	5538
Esquiros, Henri Alphonse	9	5556
Fabre, Jean Henri	9	5626 a
Fénelon, François de Salignac de La Mothe	9	5641
Feuillet, Octave	9	5663
Flaubert, Gustave	10	5815
Florian, Jean Pierre Claris de	10	5849
Fort, Paul	19	11700 k
France, Anatole	10	5909
Francis D'Assisi, Saint	10	5919 l
Francis De Sales, Saint	21	12732
Fréchette, Louis Honoré	10	5964
Froissart	10	6035
Gaboriau, Émile	10	6137
Gautier, Théophile	10	6221
Goncourt, Edmond de	11	6549
— Jules de	11	6549
Guérin, Eugénie de	11	6761
— Maurice de	11	6761
Guinon, Albert	8	4864 q
Guizot, François	11	6771
Halévy, Ludovic	11	6831
Hamilton, Anthony	12	6913
Hérédia, José-Maria de	12	7277
Hervieu, Paul	8	4864 r
Hugo, Victor	13	7709
Huysmans, Joris Karl	13	7834 a
Jasmin, Jacques	14	8187
Joubert, Joseph	14	8385
Laboulaye, Édouard Réne Lefebvre	14	8747
La Bruyère, Jean de	14	8760
La Fayette, Madame de	14	8767
La Fontaine, Jean de	14	8779
Lamartine, Alphonse de Prat de	15	8801
Lamennais, Hugues Felicité Robert de	15	8845
Laplace, Marquis de	2	708
Lavedan, Henri	8	4864 s
Leconte de Lisle, Charles Marie René	15	8952
Lemaître, Jules	8 4864 q; 15	8963
Le Sage, Alaine René	15	8984
Literature of Brittany, The	25	15377
Literature of France, The	5	2609
Loti, Pierre	15	9203
Loyson, Paul Hyacinthe	8	4864 s
Macé, Jean	16	9473
Maistre, Xavier de	16	9617
Marguerite d'Angoulême	16	9702
Marot, Clément	16	9729
Massillon, Jean Baptiste	16	9780
Maupassant, Guy de	16	9803 d
Mendès, Catulle	16	9900
Mérimée, Prosper	16	9941
Michelet, Jules	16	9982
Mille, Pierre	17 10026 a; 9	5686 r
Mirabeau	17	10077
Mistral, Frédéric	17	10097
Molière	17	10153
Montaigne, Michel Eyquem de	17	10237
Montesquieu	17	10249
Murger, Henri	17	10473
Musset, Alfred de	17	10487
Nodier, Charles	18	10672
Pailleron, Édouard	18	10961
Pascal, Blaise	18	11143
Péguy, Charles	19	11700 i
Perrault, Charles	19	11323
Pierre of Provence	19	11428
Piron, Alexis	19	11506
Porto-Riche, Georges de	8	4864 p
Prévost d'Exiles, Antoine François	20	11805
Provençal Literature	20	11871
Quesnay de Beaurepaire, Jules	20	11925
Quinet, Edgar	20	11961
Rabelais, François	20	12001
Richepin, Jean	20	12246 a
Racine, Jean	20	12027
Rambaud, Alfred	20	12041
Régnier, Henry de	20	12148 a
Renan, Ernest	20	12149
Rochefoucauld, La, François	20	12320
Rod, Edouard	20	12335
Rolland, Romain	20 12356 a; 9	5686 k
Ronsard, Pierre	20	12373
Rostand, Edmond	20 12434 a; 8	4864 t
Rousseau, Jean Jacques	21	12435
Sainte-Beuve, Charles Augustin	21	12659
Saintine, Joseph Xavier Boniface	21	12678
Saint-Pierre, Bernardin de	21	12695
Saint-Simon, Louis de Rouvroy, duke of	21	12709
Saint Victor, Adam de	21	12727
Sales, Francis de, Saint	21	12732
Samain, Albert	19	11700 l
Sand, George	21	12759
Sandeau, Léonard Sylvain Jules	21	12806
Sarcey, Francisque	21	12825
Sardou, Victorien	21	12836 a
Schérer, Edmond	21	12865
Scribe, Augustin Eugène	22	13083
Senancour, Etienne Pivert de	22	13111

VOL. PAGE

French Literature.—*Continued*
Sévigné, Madame Marie de 22 13153
Souvestre, Émile 23 13693
Staël, Madame de 23 13823
Sue, Eugène 23 14181
Sully-Prudhomme, René François Armand 23 14209
Taine, Hippolyte Adolphe 24 14399
Theuriet, André 24 14795
Thierry, Augustin 24 14803
Thiers, Adolphe 24 14821
Tocqueville, Alexis de 24 14965
Verlaine, Paul 25 15313
Veuillot, Louis 25 15330
Vigny, Alfred de 25 15341
Villemarqué, Hersart de la 25 15377
Villon, François 25 15392
Vogüe, Eugène Melchior de 25 15439
Voltaire (François Marie Arouet) .25 15449
Zola, Émile 26 16283

French Revolution.
French Revolution, The, *Burke* ... 5 2802
— — — *Carlyle* 6 3271
— — History of the, *Thiers*.24 14829, 14834
— — Tested by Mirabeau's Career, The, *Holst* 12 7497
Reign of Terror, The, *Macaulay* (Essay on Barère) 16 9415
Removal of the Troops around Paris, The, *Mirabeau* 17 10081
Street Scene During the Commune, A, *Du Camp* (Convulsions of Paris) 8 4952

French Society in the Seventeenth Century, *Boissier* 4 2155
Frenssen, Gustav, *E. E. Lape* .....10 6010 a
Freytag, Gustav 10 6011
Friend Fritz, *Erckmann-Chatrian* 9 5541
— of Humanity and the Knife-Grinder, The (Poem), *Canning* ... 5 3194
— of the Sex, A, *Dumas, Jr* 8 5011
Friendship, *Bacon* 2 1177
— *Cicero* 6 3693
— *Emerson* 9 5435
— *Montaigne* 17 10241
—Woman's, *Aguilar* 1 227
Frithiof's Saga (Poem), *Tegnér* 24 14566
Frittered Away, *Sienkiewicz* 22 13400
Froebel, Friedrich, *N. A. Smith* 10 6022
Frogs, The, *Aristophanes* 2 763, 781
Froissart, Jean, *G. M. Harper* 10 6035
From Childhood (Poem), *Liliencron*..15 9058 d
— the Flats (Poem), *Lanier* 15 8901
— Wordsworth's Grave (Poem), *Watson* .....26 15716 b
Frost, Robert .....19 11700 g
Froude, James Anthony, *C. F. Johnson* 10 6059
Fruit Gathering, *Tagore* .....24 14388 b
Fulda, Ludwig ..... 8 4864 i
Fuller, Henry B. 10 6101
— Sarah Margaret (Marchioness Ossoli) 10 6119
— Thomas 10 6129
Funeral Orations, *Bossuet* 4 2214, 2219
Future Life, The (Poem), *Bryant* ... 5 2640
Fuzzy Wuzzy (Poem), *Kipling* 14 8659
Fy, let us a' to the Wedding (Poem) *Baillie* 2 1260

Gabirol, Ibn, see Avicebron.
Gaboriau, Émile 10 6137
Gad-Fly, The (Poem), *Béranger* 3 1788
Galdós, Benito Perez .....10 6153; 8 4864 o
Galley-Slave, The (Poem), *Kipling*..14 8663
Gallic Wars, The, *Cæsar* 5 3040, 3046
Galsworthy, John, *H. W. Boynton* 10 6173 a; 8 4864 w
Galton, Francis 10 6174
Gama, José Basilio da 15 8911
Garborg, Arne 10 6185

VOL. PAGE

Garden, The (Poem), *Marvell* 16 9771
— of Epicurus, The, *France* .....10 5918 a
— — Perfume, The, *Sa'dī* 21 12637; 12654; 12656
— — Proserpine, The (Poem), *Swinburne* 23 14300
Gardener, The, *Tagore* .....24 14388 b
Gargantua, *Rabelais* 20 12003, 12006
Garland, Hamlin 10 6195
Garman and Worse, *Kielland* 14 8566
Garret, The (Poem). *Béranger* 3 1797
Garshin, W. M. ..... 9 5686 i
Gaskell, Elizabeth Stevenson 10 6205
Gates Ajar, The, *Ward* 25 15623
Gaudeamus (Poems), *Scheffel* 21 12854
Gautier, Théophile, *Goncourt* (Journal) 11 6553
— — *Robert Sanderson* 10 6221
Gaviota, La, *Caballero* 5 3004
Gay, John 10 6237
Gebir (Poem), *Landor* 15 8863, 8878
Geibel, Emanuel von 10 6248
Gellius, Aulus 10 6253
Genius (Poem), *Longfellow* 15 9158
— The, *Dreiser* ..... 9 5686 g
— of Christianity, The, *Chateaubriand* 6 3533
— — the North, The, *Atterbom* 2 934
— — Woman, The, *Wasson* 26 15684
Genji Mongatari, *Shikibu* 14 8148, 8167
Gentle Alice Brown (Poem), *Gilbert* ..11 6341
— Jesus, Meek and Mild (Hymn), *Wesley* 26 15810
— Shepherd, The (Poem), *Ramsay* ..20 12063
Geoffrey of Monmouth 2 898
Geological Sketches, *Agassiz* 1 215

Geology.
Chalk, On a Piece of, *Huxley* 13 7815
Changes in the Structure of the Earth, *Cuvier* (Theory of the Earth) 7 4254
Coral Banks, Ceylon, *Haeckel* (A Visit to Ceylon) 11 6789
— Reefs, Formation of, *Agassiz* (Methods of Study in Natural History) 1 221
Geological Sketches, *Agassiz* 1 215
Lithology, *Pliny the Elder* (Natural History) 19 11575
Silurian Beach, The, *Agassiz* (Geological Sketches) 1 215

George, David Lloyd, *P. T. Moon* ...10 6259
— Henry, *R. M. Haig* .....10 6260 a
— Stefan, *Erskine* ..... 19 11700 i
— W. L. ..... 9 5686 q
Georgics, *Virgil* 25 15418, 15427
German Art (Poem), *Schiller* 21 12887

German Literature.
Ambrosius, Johanna 1 446
Arndt, Ernst Moritz 2 813
Auerbach, Berthold 2 961
Bismarck, Otto Edward Leopold von 4 1929
Blind, Mathilde 4 2075
Bodenstedt, F. M. von 4 2116
Bodmer, J. J. 4 2128
Brandt, Sebastian 4 2311
Brentano, Clemens 4 2343
Bürger, Gottfried August 5 2767
Chamisso, Adelbert von 6 3503
Claudius, Matthias 6 3756
Conrad von Würzburg 25 15600
Curtius, Ernst 7 4241
Dahn, Felix 7 4267
Dehmel, Richard .....8 4512 a; 19 11700 f
Dingelstedt, Franz von 8 4704
Ebers, Georg Moritz 8 5091
Eichendorff, Joseph von 9 5345
Fichte, Johann Gottlieb 9 5673

	VOL.	PAGE
German Literature.—*Continued*		
Fischer, Kuno	10	5766
Fleming, Paul	10	5844
Fouqué, Friedrich, Baron de la Motte	10	5895
Freiligrath, Ferdinand	10	6002
Frenssen, Gustav	10	6010 a
Freytag, Gustav	10	6011
Froebel, Friedrich	10	6022
Fulda, Ludwig	8	4864 i
Geibel, Emanuel von	10	6248
George, Stefan	19	11700 i
Goethe, Johann Wolfgang von	11	6385
Gottfried von Strassburg	25	15587, 15591
Gottschall, Rudolf von	11	6571
Grimm, Herman	11	6723
— Jacob Ludwig Carl	11	6733
— Wilhelm Carl	11	6733
Hadloub, Johann	25	15600
Haeckel, Ernst	11	6781
Hartmann von Aue	25	15586
Hauff, Wilhelm	12	7014
Hauptmann, Carl	8	4864 i
— Gerhart	12 7025, 8	4864 h
Hegel, George William Frederick	12	7161
Heine, Heinrich	12	7185
Heinrich von Morungen	25	15596
— — Veldeche	25	15596
Herder, Johann Gottfried	12	7259
Heyse, Paul	12	7333
Hirschfeld, Georg	8	4864 j
Hoffmann, Ernst Theodor Wilhelm	12	7389
Holst, Hermann Eduard von	12	7496
Hölty, Ludwig Heinrich Christoph	12	7505
Humboldt, Alexander von	13	7768
Immermann, Karl Lebrecht	13	7896
Kant, Immanuel	14	8477
Keller, Gottfried	14	8518
Kleist, Heinrich von	14	8665
Klopstock, Friedrich Gottlieb	14	8691
Körner, Karl Theodor	14	8725
Kraft von Toggenburg	25	15597
Lessing, Gotthold Ephraim	15	9005
Liliencron, Detlev von	15	9058 a
Luther, Martin	15	9319
Marx, Karl	16	9776 a
Meinhold, Johann Wilhelm	16	9853
Mendelssohn-Bartholdy, Felix	16	9886
Meyer, Konrad Ferdinand	16	9965
Minnesingers, The	25	15580
Mommsen, Theodore	17	10206
Mörike, Eduard	17	10318
Müller, Wilhelm	17	10442
Nibelungenlied, The	18	10627
Niebuhr, Barthold Georg	18	10657
Nietzsche, Friedrich	18	10664 a
Novalis (Friedrich von Hardenberg)	18	10724
Platen, August von	19	11513
Ranke, Leopold von	20	12074
Reuter, Fritz	20	12195
Richter, Jean Paul	20	12247
Rilke, Rainer Maria	19	11700 i
Rückert, Friedrich	21	12457
Sachs, Hans	21	12609
Scheffel, Joseph Victor von	21	12837
Schiller, Johann Christoph Friedrich	21	12877
Schlegel, Friedrich von	21	12913
Schopenhauer, Arthur	21	12923
Spielhagen, Friedrich	23	13772
Steinmar	25	15598
Storm, Theodore	23	14039
Strauss, David Friedrich	23	14107
Sudermann, Hermann	23	14163, 8 4864 h
Tieck, Johann Ludwig	24	14943
Uhland, Johann Ludwig	25	15185
Wagner, Richard	25	15499
Walther von der Vogelweide	25	15580
Wedekind, Frank	8	4864 j
Wieland, Christopher Martin	26	15954
Wilhelmine von Bayreuth	26	15969
Wolfram von Eschenbach	25	15586
Germania, *Tacitus*	24	14371, 14377
Germany.		
Address to the German Nation, *Fichte*	9	5677
Ancient Germans, The, *Cæsar* (The Gallic Wars)	5	3057
Court Life, 1729, *Wilhelmine von Bayreuth* (Memoirs)	26	15973
France and Germany, *Rambaud* (Germany under Napoleon, 1804–1811)	20	12046
German Art (Poem), *Schiller*	21	12887
Manners and Customs of the Germans, *Tacitus* (Germania)	24	14377
Maximilian at the Diet of Worms, *Ranke* (History of the Latin and Teutonic Nations)	20	12092
Minnesingers, The, *C. H. Genung*	25	15582
Patriotic Song (Poem), *Arndt*	2	817
Rise of the Jesuits in Germany, *Ranke* (History of the Popes)	20	12083
Song of the Field-Marshal, The (Poem), *Arndt*	2	816
Speech on the Military Bill, *Bismarck*	4	1955
State Sovereignty, *Hamilton* (Federalist)	12	6911
Visit of Peter the Great to Frederick William I., *Wilhelmine von Bayreuth* (Memoirs)	26	15970
What is the German's Fatherland? (Poem), *Arndt*	2	814
William I. of Germany, Death of, *Vogüe*	25	15442
Germany under Napoleon, *Rambaud*	20	12046
Gesta Romanorum	10	6261
Get You Gone (Poem), *Verhaeren*	25	15312 p
Getting Married, *Shaw*	22	13266 f
Gettysburg Address, The, *Lincoln*	15	9074
Ghazals or Odes (Poems), *Hafiz*	11	6796
Ghosts, *Ibsen*	13	7844
Giacosa, Giuseppe	8	4864 l
Giants, The (Poem), *Very*	25	15326
Giaour, The (Poem), *Byron*	5	2945, 2976
Gibbon, Edward, *Bagehot*	2	1215
— — *W. E. H. Lecky*	11	6271
Giboyer's Boy, *Augier*	2	999
Gibson, Wilfred Wilson, *H. M. Ayres*	11	6332 a
Gil Blas, *Le Sage*	15	8986, 8988
Gilbert, William Schwenck	11	6333
Gilder, Richard Watson	11	6347
Gilgamesh Epic (Poems), *Anon.*	1	67
Gillette, William	8	4865 a
Ginevra (Poem), *Rogers*	20	12347
Gingillino (Poem), *Giusti*	11	6356
Gioconda, La, *Annunzio*	1	576 a
Giovanni Episcopo, *Annunzio*	1	576
Giovine Italia, *Mazzini*	16	9848
Gipsies, *Borrow*, Lavengro, 4:2180; Bible in Spain		2189
— The (Poems), *Béranger*	3	1788
Gissing, George Robert, *Allan Nevins*	11	6354 a
Gita-Govinda (Poem), *Jayadeva*	14	8208
Gitagovinda, *Jayadeva*	13	7936, 7965
Giusti, Giuseppe	11	6355
Gladiatorial Shows, The Moral Influence of, *Lecky* (History of European Morals)	15	8935
Gladstone, William Ewart	11	6359
— On the Death of, *Laurier*	15	8928 k
Gleanings of Past Years, *Gladstone*	11	6361
Glimpses (Poem), *Heine*	12	7195
— of Dreamlands, *Bakin*	14	8183
— of Unfamiliar Japan, *Hearn*	12	7143
Glorious Eighth of January, The, *King*	14	8574
Gloucester Moors (Poem), *Moody*	17	10269 f

	VOL.	PAGE
Glouvet, Jules, see Quesnay de Beaurepaire, Jules.		
Gluck, *Berlioz*	3	1815
Go, Lovely Rose (Poem), *Waller*	25	15559
God, The Idea of, *Descartes* (Meditations)	8	4593
— There is a (Poem), *Defoe*	8	4512
— Zu, The (Poem), *Anon*	1	75
Goddess Beltis, Invocation to the (Poem), *Anon*	1	82
"Goddwyn," Final Chorus from, (Poem), *Chatterton*	6	3543
Godiva's Plea, *Landor*	15	8873
Godkin, Edwin Lawrence	11	6373
Godlike, The (Poem), *Goethe*	11	6446
Godmothers, The, *Spofford*	23	13806
Gododin, *Aneurin*	1	541
Gods Are Athirst, The, *France*	10	5918 v
Gods of Greece, The (Poem) *Schiller*	21	12896
God's Fool, *Maartens*	15	9366
— War (Poem), *Almquist*	1	446
— Will, *Sienkiewicz*	22	13401
Goethe, Johann Wolfgang von, *Edward Dowden*	11	6385
— *Staël* (On Germany)	23	13836
— and Bettina Brentano, *Sainte-Beuve* (Portraits of Men)	21	12669
— — Schiller, *Lewes*	15	9039
— Hours with, *Mendelssohn* (Letters)	16	9889
Goethe's Faust: the Method of Exposition, *Fischer*	10	5771
Gogol, Nikolai Vasilievitch, *I. F. Hapgood*	11	6455
Gold (Poem), *Anacreon*	1	496
— (Poem), *Heine*	12	7195
Golden Age, The (Poem), *Tasso*	24	14507
— Ass, The, *Apuleius*	1	599, 608
— Bough, *J. G. Frazer*	17	10525, 10539
— Bowl, The, *Henry James*	13	8074 k
— Dream, The, *Nodier*	18	10674
— Goose, The, *Pilpay*	19	11444
— Palace, The (Poem), *Bobrov*	4	2270
— Pot, The, *Hoffmann*	12	7392
— Silence, The (Poem), *Winter*	26	16074
— Targe, The (Poem), *Dunbar*	8	5065, 5067
— Wedding and Other Tales, A, *Stuart*	23	14120
Goldoni, Carlo, *W. C. Lawton*	11	6475
Goldschmidt, Meir Aaron	11	6493
Goldsmith, Oliver, *C. M. Gayley*	11	6501
Goliath (Poem), *Welhaven*	26	15782
Goncharóf, Iván Aleksandrovitch, *N. H. Dole*	11	6533
Goncourt, Edmond de	11	6549
— Jules de	11	6549
Goncourt's "Woman in the Eighteenth Century," *Scherer*	21	12867
Gondola, The (Poem), *Clough*	6	3838
Gondoliera (Poem), *Geibel*	10	6251
Gone in the Wind (Poem), *Rückert*	21	12469
Good-by to Childhood, *Anon*	11	6650
Good Counsel (Poem), *Ronsard*	20	12382
— Fighting (Poem), *Déroulède*	8	4583
— Friday and Other Poems, *Masefield*	16	9777 m
"— Night, Babette," *Dobson*	8	4747
— Steward, The, *Wesley*	26	15796
Gorgias, Plato	19	11545
Gorky, Maxim, *Charles Johnston* 11: 6564 a, 8 4864 f	9	5686 f
Gospel according to St. Mark, *Bible*	17	10584
— for an Age of Doubt, The, *Van Dyke*	25	15242
Gosse, Edmund	11	6565
Gottfried von Strassburg	25	15587, 15591
Göttingen, *Heine*	12	7204
Gottschall, Rudolf von	11	6571
Gould, Sabine Baring-, see Baring-Gould, Sabine.		
Gourgues, Dominique de, *Parkman* (Pioneers of France)	18	11091
Government, see Politics and Government.		
Gower, John	11	6579
Grammar of Painting and Engraving, *Blanc*	4	2054, 2059
— of the Stars, The (Poem), Heine	12	7197
Grammarian's Funeral, A (Poem), *Robert Browning*	5	2576
Gramont's Memoirs, *Anthony Hamilton*	12	6915
Gran Conquista de Ultramar, La, *Alfonso the Wise*	1	387
Granby, *Lister*	22	13572
Grande Bretèche, La, Balzac	3	1356
— Chartreuse, The (Poem), *Matthew Arnold*	2	881
— Pitié des Eglises de France, La, *Barrès*	3	1570 l
Grandeur and Decadence of the Roman Empire, The, *Montesquieu*	17	10264
Grant, Ulysses S., *Hamlin Garland*	11	6593
Grasshopper, The (Poem), *Anacreon*	1	497
— — (Poem) *Thomas*	24	14849
— and the Ant, The (Poem) "*La Fontaine*"	14	8788
Grattan, Henry	11	6615
Grave in the Busento, The (Poem), *Pluten*	19	11516
Gray, Thomas, *G. P. Lathrop*	11	6623
Gray Man, The, *Crockett*	7	4190
Graziella, *Lamartine*	15	8806
Great Aspiration, The (Poem), *Pascoli*	18	11156 c
— Assize, The, *Wesley*	26	15804
— Divide, The, *Moody*	17	10269 d
— Expectations, *Dickens*	8	4633
— Galeoto, The, *Echegaray*	8	5109
— Journey, The (Poem) *Edwin Arnold*	2	830
— Mysteries, The, *Crinagoras*	11	6646
— Remembrance, and Other Poems, The, *Gilder*	11	6353
— War, The, see War of the Nations.		
Greater Glory, The, *Maartens*	15	9370
— Testament, The (Poem), *Villon*	25	15399
Greco; ou, Le Secret de Tolède, *Barrès*	3	1570 k
Greece.		
Acropolis of Athens, The, *Pausanias*	19	11215
Alexander the Great, *Grote* (History of Greece)	11	6747
Alexandrian Library, The, *Gibbon* (Decline and Fall of the Roman Empire)	11	6314
Childe Harold's Pilgrimage (Poem), *Byron*	5	2951
Cleon, *Grote* (History of Greece)	11	6758
Genius of Greek Art, The, *Symonds* (Studies of the Greek Poets)	24	14356
Giacour, The (Poem), *Byron*	5	2945
Gods of Greece, The (Poem), *Schiller*	21	12896
Græco-Roman Civilization, *Strauss* (Life of Jesus)	23	14110
Grecian Sunset, A (Poem), *Byron*	5	2965
Greek Struggle for Independence, *Clay* (Speech)	6	3774
— World, The, *Hegel* (Philosophy of History)	12	7176
Greeks, The, *Amiel* (Journal)	1	482
History of Greece, A, *Grote*	11	6747
Isles of Greece, The (Poem), *Byron*	5	2948
Justification of his Patriotic Policy, *Demosthenes*	8	4553
Old Greek Education, *Mahaffy*	16	9571
Platæa, The, Night Attack on, *Thucydides*	24	14917

	VOL.	PAGE
Greece.—*Continued*		
Siege of Corinth, The (Poem), *Byron*	5	2948
Socrates, *Curtius* (History of Greece)	7	4242
Syracuse, The Battle of, *Thucydides* (History)	24	14929
Temple of Zeus at Olympia, The, *Pausanias*	19	11218
Third Philippic, The, *Demosthenes*	8	4541
Xenophon's Estate at Scillus (Anabasis)	26	16253
Greediness Punished (Poem), *Rückert*	21	12465
Greek Anthology, The, *Talcott Williams*	11	6637
Greek Literature.		
Æschines	1	179
Æschylus	1	184
Æsop	1	201
Agathias	1 224, 11	6649
Alcæus	1	269
Alciphron	1	276
Alcman	1 282, 25	15179
Alpheus	11	6643
Ammianus	11	6647
Anacreon	1 492, 25	15175
Antipater of Sidon	11	6644
Antiphilus	11	6646
Arabius	11	6647
Archias	11	6644
Archilochus	25	15161
Argonautic Legend, The	2	731
Aristophanes	2	759
Aristotle	2	788
Asclepiades	11	6643
Athenæus	2	923
Babrius	2	1148
Bacchylides	25	15182
Bion	3	1893
Callimachus	5	3101
Callistratus	25	15177
Chrysostom, St. John	6	3665
Cleanthes	6	3784
Crinagoras	11	6646
Demosthenes	8	4535 v
Diogenes Laertius	8	4711
Discorides	11	6642
Empedocles	9	5467
Epictetus	9	5497
Euripides	9	5569
Greek Anthology, The, *Talcott Williams*	11	6637
— Lyric Poetry	25	15161
Heliodorus	12	7221
Heraclitus	11 6642, 12	7247
Herodotus	12	7285
Hesiod	12	7326
Homer	13	7551
Homeric Hymns	13	7579
Hybrias	25	15178
Ibycus	25	15180
Isidorus	11	6649
Joannes Barbucallus	11	6648
Julianus Ægyptius	11	6648
Leonidas of Tarentum	11	6642
Longus	15	9197
Lucian of Samosata	15	9285
Macedonius	11 6647,	6648
Mæcius	11	6647
Marcus Argentarius	11	6643
Meleager	11 6639,	6644
Menander	19	11397
Mimnermus	25	15166
Mnesalcus	11	6643
Moschus	17	10360
New Testament, The	17	10565
Nicarchus	11	6645
Parmenides	13	11114
Paulus Silentiarius	11	6648
Pausanias	19	11210
Philemon	19	11397
Philodemus	11	6645
Pindar	19 11487, 25	15182
Plato	11 6641, 19	11519
Plutarch	19	11601
Polybius	19	11701
Posidippus	11	6642
Sappho	21	12817
Simmias of Thebes	11	6641
Simonides	11 6640, 25	15181
Socrates	22	13627
Solon	22	13642
Stesichorus	25	15179
Strato	11	6646
Terpander	25	15174
Theætetus	11	6641
Theocritus	24	14769
Theognis	24	14789
Thucydides	24	14909
Tibullus, Albius	24	14932
Tyrtæus	25	15161
—, Archilochus, and their Successors	25	15161
Xenophon	26	16243
Greeley, Horace, *C. C. Buel*	11	6653
— — Horace Greeley's Ride to Placerville, *C. F. Browne*	4	2470
Green, John Richard	11	6663
Green Grow the Rashes (Poem), Burns	5	2853
— Hand, The, *Cupples*	7 4209,	4211
— Henry, *Keller*	14	8519
— Leaves and Sere (Poem), *Blind*	4	2088
Gregory, Lady Isabella Augusta, *L. R. Morris*	13 7990 y, 8	4864 z
Gregory's "Pastoral Care"	1	556
Grewsome Lover, A (Poem), *Ovid*	18	10931
Gridiron, The, *Lover*	15	9222
Griffin, Gerald	11	6699
Grillparzer, Franz	11	6714
Grimm, Herman	11	6723
— Jacob Ludwig Carl, *B. W. Wells*	11	6733
— Wilhelm Carl, *B. W. Wells*	11	6733
Griselda, The Story of, *Boccaccio*	4	2107
Grishma (Poem), (*Kalidasa*), *Edwin Arnold's* (Translation)	2	840
Groatsworth of Wit, A, *Greene*	11	6694
Grote, George	11	6745
Guardian, The, *Steele*	23 13878,	13897
Growth of Love, The (Poem), *Bridges*	4	2349 a
Guardian, The, *Steele*	23 13878,	13897
Gudbrand of the Mountain-Side, *Asbjörnsen*	2	906
Gude Nicht, and Joy be wi' ye, A' (Poem), *Lady Nairne*	17	10553
Guérin, Eugénie de	11	6761
— Maurice de	11	6761
Guide of the Perplexed, *Maimonides*	16	9595
Guillaume de Cabestaing	20 11875,	11882
— — Poitiers	20 11873,	11877
Guimerá, Angel	8	4864 o
Guinon, Albert	8	4864 q
Guirant de Borneil	20 11876,	11888
Güiraud le Roux	20 11874,	11879
Guizot, François, *Charles Gross*	11	6771
Gul's Horne Booke, The, *Thomas Dekker*	8	4523
Gulliver's Travels, *Swift*	23	14267
Gunnar, a Tale of Norse Life, *Boyesen*	4	2275
Habeas Corpus (Poem), *Jackson*	13	8060
Hack and Hew (Poem), *Carman*	6	3304
Háconamál (Poem), Eyvind Skaldaspiller	13	7884
Hadjy Dimitre (Poem), Boteff	25	15265
Hadloub, Johann	25	15600
Haeckel, Ernst, *W. B. Pitkin*	11	6781
Hâfiz, *A. V. W. Jackson*	11	6793
Hagoromo	14	8173
Hail! Holy, Holy, Holy, Lord (Hymn), *Wesley*	26	15813
Hajji Baba, The Adventures of, *Morier*	17	10305

	VOL.	PAGE
Hakluyt, Richard	11	6807
Hakon Jarl, *Oehlenschläger*	18	10748, 10766
Halbe, Max	8	4864 i
Hale, Edward Everett	11	6821
Halévy, Ludovic	11	6831
Haliburton, Thomas C.	11	6848
Hallam, Henry	11	6853
Halleck, Fitz-Greene	11	6861
— — — *Bayard Taylor*	24	14522
Hallelujah Chorus (Poem), *Brownell*	4	2520
Hallevi, Jehudah, *Richard Gottheil*	11	6869
Hamasáh (Poem)	2	687, 688
Hamburg Dramaturgy, *Lessing*	15	9024
Hamerton, Philip Gilbert	11	6875
Hamilton, Alexander, *D. C. Gilman*	12	6891
— Anthony	12	6913
Hamlet, *Shakespeare*	22	13209, 13264 a
'Hamlet' at the Boston Theatre (Poem), *J. W. Howe*	13	7649
Hand of Lincoln, The (Poem), *Siedman*	23	13859
Hand-shaking, *Sydney Smith*	22	13571
Hanging of the Crane, The (Poem), *Longfellow*	15	9184
Hannele, *Hauptmann*	12	7027
Hannibal, The Character of, *Livy* (History of Rome)	15	9099
Hans Brinker, or, The Silver Skates, *Dodge*	8	4758
Happiness in Slumber (Poem), *Zoukovsky*	21	12599
— The Search for, *Bagehot* (William Cowper)	2	1214
Happy Life, The, *Eliot*	9	5358 s
Hard Times, *Dickens*	8	4635
Hardenberg, Friedrich von, see Novalis	18	10724
Hardy, Arthur Sherburne	12	6925
— Thomas, *A. M. Sholl*	12	6933
Hardy's Poetry, *Slaughter*	12	6938
Hare and Many Friends, The (Poem), *Gay*	10	6241
Hare-Mark in the Moon, The, *Pilpay*	19	11475
Harírí, Abu Muhammad al-Kásim al-	2	697
Hark! Hark! The Lark (Poem), *Shakespeare*	22	13217
Harmonies (Poems), *Lamartine*	15	8803
Haroun Al Raschid (Poem), *Longfellow*	15	9186
Harp that Once Through Tara's Halls, The (Poem), *Thomas Moore*	17	10292
Harper's Songs, The (Poem), *Goethe*	11	6439
Harris, Joel Chandler	12	6961
Harrison, Frederic	12	6975
Harte, Bret, *W. H. Hudson*	12	6985
Hartmann von Aue	25	15586
Hartz Journey, The, *Heine*	12	7204
Harvest, The (Poem), *Déroulède*	8	4581
— Song (Poem), *Hölty*	12	7508
Harvesters, The (Poem), *Aleardi*	1	353
Hastings, The Battle of, *J. R. Green* (History of the English People)	11	6665
— — — — *Thierry* (History of the Conquest of England)	24	14810
Hastings, Warren, The Trial of, *Macaulay* (Essay on Gleig's 'Memoirs')	16	9419
Hasty Pudding (Poem), *Barlow*	3	1559
Hauff, Wilhelm	12	7014
Hauptmann, Carl	8	4864 i
— Gerhart, *Ludwig Lewisohn*	12	7025, 8 4864 h
Hautefort, Madamede, *Cousin*	7	4088
Hautontimorumenos, *Terence*	24	14647, 14653
Hawthorne, Julian	12	7041
— Nathaniel, *Henry James*	12	7053
Hay, John	12	7097
Hayne, Paul Hamilton	12	7110
Hayti, The Hero of, 'Toussaint l'Ouverture,' *Wendell Phillips*	19	11412
Hazard of New Fortunes, A, *Howells*	13	7668
Hazlitt, William	12	7115
He and She (Poem), *Edwin Arnold*	2	833
He remembers forgotten Beauty, (Poem), *Yeats*	26	16260 i
— sendeth Sun, He sendeth Shower (Poem), *S. F. Adams*	1	147
Health, see Medicine and Hygiene.		
— Beauty, Wealth (Poem), *Anaxandrides*	19	11402
Heaps of Money, *Norris*	18	10685
Hearn, Lafcadio	12	7131
Heart-Break (Poem), *Catullus*	6	3364
Heart Knoweth its Own Bitterness, The (Poem), *C. G. Rossetti*	20	12409
— of Mid-Lothian, The, *Scott*	22	13017
Heart's Desire (Poem), *Virgil*	25	15427
Heat (Poem), *Lampman*	15	8860 k
Heather, Among the, *C. G. Allen* (The Evolutionist at Large)	1	403
Heaven and Hell, *Swedenborg*	23	14255
— Hath Its Stars (Poem), Marcus Argentarius	11	6643
— Overarches (Poem), *C. G. Rossetti*	20	12409
Heavenly Doctrine of the New Jerusalem, The, *Swedenborg*	23	14250
Hebe (Poem), *Lowell*	15	9238
Heber, Reginald	12	7153
Hebrew Literature.		
Avicebron (ibn Gabirol)	2	1099
Hallevi, Jehudah	11	6869
Jewish Apocrypha, The	18	10775
Josephus	14	8361
Kabbalah, The	14	8425
Maimonides, Moses	16	9589
Old Testament, The, and the Jewish Apocrypha, *C. H. Toy*	18	10775
Talmud, The, *Max Margolis*	24	14453
Hebrew Melodies (Poem), *Byron*	5	2994
Hedda Gabler, *Ibsen*	13	7846
Hegel, George William Frederick, *W. T. Harris*	12	7161
Heijermans, Hermann, Jr.	8	4864 g
Heimath, *Sudermann*	23	14165, 14180
Heine, Heinrich, *Richard Burton*	12	7185
— — *Gottschall*	11	6572
Heine's Visit to Goethe, *Heine*	12	7220
Heinrich von Morungen	25	15596, 15597
— — Ofterdingen, *Novalis*	18	10726
— — Veldeche	25	15596
Heiress of Red Dog, An, *Harte*	12	7000
Heliodorus	12	7221
Hellenica, *Xenophon*	26	16247
Héloise and Abélard, Letters of	1	23
Hemans, Felicia Dorothea,	12	7229
Henley, William Ernest	12	7236
Henriade, *Voltaire*	25	15450, 15455
Henrietta, *Beaconsfield*	3	1634
— of France, Funeral Oration on, *Bossuet*	4	2219
Henry, O., see Porter, William Sydney.		
— Patrick	12	7241
— — Sketches of the Life and Character of, *Wirt*	26	16091
— and Emma (Poem), *Prior*	20	11845
— VIII., Character of, *Froude* (History of England)	10	6083
— Esmond, *Thackeray*	24	14672
— of Auë, *Hauptmann*	12	7040 f
Heptameron, *Marguerite d'Angoulême*	16	9708
Her First-Born (Poem), *Turner*	24	14641
Heracleitus	11	6642, 12 7247
Herbert, George	12	7252
— — Life of, *Walton*	25	15608
Hercules Furens, *Seneca*	22	13132
Herder, Johann Gottfried, *Kuno Francke*	12	7259
Hérédia, José-Maria de, *M. F. Egan*	12	7277
Hereditary Genius, *Galton*	10	6174, 6176
Heresy, The Meaning of, *Lessing*	15	9018
Heritage of the Kurts, The, *Björnson*	4	1966
Hermann Agha, *Palgrave*	18	11004
— and Thusnelda (Poem), *Klopstock*	14	8695

	VOL.	PAGE
Hernani, *Hugo*	13	7713, 7738
Herodotus, *B. I. Wheeler*	12	7285
Heroes and Hero-Worship, *Carlyle*	6	3251
Heroic Enthusiasts, The, *Bruno*	5	2616
Heron, The (Poem), *La Fontaine*	14	8798
Herrick, Robert	12	7307, 9 5686 s
Hertz, Henrik	12	7317
Hervieu, Paul	8	4864 r
Hervorar Saga	13	7888
Hesiod	12	7326
Hesper (Poem), *Bion*	3	1897
Hesperia (Poem), *Swinburne*	23	14302
Hesperides (Poem), Herrick	17	10539
Hester (Poem), *Lamb*	15	8821
Hewlett, Maurice, *Boynton*	9	5686 p
Heyse, Paul	12	7333
Heywood, Thomas	12	7345
Hiawatha, Song of (Poem), *Longfellow*	15	9148, 9190
Hierarchy of Angels (Poem), *Heywood*	12	7349
Higginson, Thomas Wentworth	12	7351
High-Handed Outrage at Utica, *C. F. Browne*	4	2467
High Tide on the Coast of Lincolnshire, The (Poem), *Ingelow*	13	7974
Highland Lassie, The (Poem), *Ramsay*	20	12072
— Mary (Poem), *Burns*	5	2865
— Scenery, *Macleod*	16	9500
Hildreth, Richard	12	7371
Hind and the Panther, The (Poem), *Dryden*	8	4933
Hinkson, Katherine Tynan	13	7990 v
Hirschfeld, Georg	8	4864 j
His Lady's Tomb (Poem), *Ronsard*	20	12380
— Natural Life, *Clarke*	6	3746
Historia Britonum, *Geoffrey of Monmouth*	2	898
Historiæ, *Tacitus*	24	14371
Historical Essays, *Freeman*	10	5982
— — *Thierry*	24	14805
— — and Narratives of the Merovinian Era, *Thierry*	24	14814
— Studies of Church Building in the Middle Ages, *Norton*	18	10716
Histories, The, *Polybius*	19	11705
History. See also Names of Countries. Discourse upon Universal History, Bossuet	4	2217, 2225
Historians, *Quintilian*	20	11999
History, *Emerson*	9	5451
— The, of *Herodotus*	12	7287
— and Poetry, *Aristotle* (Poetics)	2	797
Mythical Origin of History, The, *Buckle* (History of Civilization in England)	5	2683
Philosophy of History, The, *Hegel*	12	7172, 7174
Scientific Method applied to History, *Froude* (Short Studies)	10	6071
Truth of History, The, *Wilson* (Mere Literature and Other Essays)	26	16048 n
History *Emerson*	9	5451
— as Literature, *Roosevelt*	20	12396
— from the Fourth Century to Our Days, General, *Rambaud*	20	12045
— of Æsthetic Ideas in Spain, *Menendez y Pelayo*	16	9914 b
— — Catiline's Conspiracy, The, *Sallust*	21	12746
— — Charles XII., King of Sweden, *Voltaire*	25	15452, 15457
— — Civilization, in England, *Buckle*	5	2674, 2677
— — — — Europe, General, *Guizot*	11	6772, 6774
— — — — France, *Rambaud*	20	12045
— — England, *Froude*	10	6083
— — — *Macaulay*	16	9386
— — — *Ranke*	20	12077
History of England in the Eighteenth Century, *Lecky*	15	8933
— — European Morals from Augustus to Charlemagne, *Lecky*	15	8931, 8935
— — Florence, *Machiavelli*	16	9481, 9488
— — France, *Michelet*	16	9985
— — French Civilization, *Rambaud*	20	12048
— — Great Britain, *Hume*	13	7779
— — Greece, *Curtius*	7	4242
— — — *Grote*	11	6747
— — Literature, Lectures, on the *Friedrich von Schlegel*	21	12915
— — Modern Philosophy, *Fischer*	10	5769
— — Napoelon, *Thiers*	24	14824
— — New York, A, by "Diedrich Knickerbocker," *Irving*	13	8000
— — Our Own Times, A, *McCarthy*	16	9441
— — Philip II., *Prescott*	19	11794
— — Rome, *Duruy*	8	5071
— — — *Livy*	15	9095
— — — *Mommsen*	17	10208
— — — *Niebuhr*	18	10659
— — Spanish Heretics, *Menendez y Pelayo*	16	9914 b
— — the American People, A, *Wilson*	26	16048 c
— — the Conquest of England by the Normans, *Thierry*	24	14810
— — — English People, Short, *J. R. Green*	11	6665
— — — French Revolution, *Thiers*	24	14829, 14834
— — — Intellectual Development of Europe, *Draper*	8	4866
— — — Italian Republics, A, *Simonde de Sismonde*	22	13476
— — — Latin and Teutonic Nations, *Ranke*	20	12088
— — — Norman Conquest of England, The, *Freeman*	10	5995
— — — Peloponnesian War, *Thucydides*	24	14911
— — — People of the United States from the Revolution to the Civil War, A, *McMaster*	16	9504
— — — Plague in London, *Defoe*	8	4489
— — — Popes of Rome, *Ranke*	20	12083
— — — Renaissance in Italy, The, *Symonds*	24	14351
— — — Revolt of the United Netherlands, The, *Schiller*	21	12909
— — — Rise and Influence of the Spirit of Rationalism in Europe, *Lecky*	15	8929 f
— — — Romanic and Germanic Peoples, *Ranke*	20	12074
— — — United Netherlands, *Motley*	17	10377, 10390
— — — United States, *Hildreth*	12	7373
— — — — — *Rhodes*	20	12208
— — — War against Jugurtha, The, *Sallust*	21	12749
— — — Warfare of Science with Theology, *White*	26	15853
Hitopadeca	19	11463
Hittān ibn al-Mu'alla	2	689
Hobbes, Thomas	12	7381
Hoffmann, Ernst Theodor Wilhelm	12	7389
Hofmannsthal, Hugo von, *B. Q. Morgan*	12	7402 a, 8 4864 k
Hogg, James	12	7403
Hohenlinden (Poem), *Campbell*	5	3178
Hojoki, *Kamo no Chomei*	14	8149, 8170
Holbein, *Bodmer*	4	2431
Holberg, Ludvig, *W. M. Paine*	12	7409
Holinshed, Raphael	12	7415
Holland, Josiah Gilbert	12	7451
Holland. See also Dutch Literature. Dutch Masters, The, *Amicis* (Holland)	1	471
History of the United Netherlands, *Motley*	17	10377, 10390

VOL. PAGE

Holland.—*Continued*
Holland and its People, *Amicis*.... 1 462
Rise of the Dutch Republic, *Motley*.....17 10375, 10380
Holly-Tree, The (Poem), *Southey*....23 13681
Holmes, Oliver Wendell, *Mrs. J. T. Fields*.....12 7457
Holst, Hermann Eduard von.....12 7496
Hölty, Ludwig Heinrich Christoph...12 7505
Holy and Profane State, The, *Thomas Fuller*.....10 6133
— Grail, Legend of the, *Harper*.....13 7515
— Roman Empire, The, *Bryce*..... 5 2659
— Thursday (Poem), *Blake*..... 4 2048
Homage (Poem), *Hölty*.....12 7512
Hombres de Pro, Los, *Pereda*.....19 11313
Home (Poem), *Gibson*.....11 6332 e
— (Poem), *Sill*.....22 13441
— The, *Bremer*..... 4 2335
— Influence, *Aguilar*..... 1 231
— to Sirmio (Poem), *Catullus*..... 6 3364
— Tragedy, *Verga*.....25 15299
Homer, *Quintilian*.....20 11997
— *T. D. Seymour*.....13 7551
— (Poem), *Carducci*..... 5 3209
Homeric Hymns, The.....13 7579
Homer's Odyssey, Translation of (Poem), *Chapman*..... 6 3527
Homes of England, The (Poem), *Hemans*.....12 7231
Homiakov, Aleksei Stephanovich 21 12589, 12603
Homme à l'Oreille Cassée, L', *About*...1 38
Homme Libre, L', Barrès.....3 1570 c
Honest Lover, The (Poem), *Suckling*.23 14159
Honor, *Sudermann*.....23 14165, 14180 f
—to Home Talent (Poem), *Eupolis*.....19 11401
Hood, Thomas, *L. G. Runkle*.....13 7589
Hooft, Pieter Corneliszoon.....13 7610
Hook, Theodore.....13 7613
Hooker, Richard, Life of, *Walton*.....25 15605
Hope (Poem), *Campbell*..... 5 3164
— (Poem), *Howells*.....13 7656
— (Poem), *Shenstone*.....22 13312
— and Experience, *Anon*.....11 6651
— is like a Harebell (Poem), *C. G. Rossetti*.....20 12399
Horace, *Corneille*..... 7 4075
—*H. W. Preston*.....13 7619
— and Virgil, The Country of, *Boissier*..... 4 2157
— Greeley's Ride to Placerville, *C. F. Browne*..... 4 2470
Horace's Farm (Poem), *Horace*.....13 7637
Horatius (Poem), *Macaulay*.....16 9422
—Cocles at the Sublician Bridge, *Livy* (History of Rome)...15 9095
Horla, *Maupassant*.....16 9808
Horne, Richard Henry Hengist.....13 7641
Horrida Tempestas (Poem), *Horace*.13 7633
Hosier, The, *Blicher*..... 4 2070
Hospital Sketches, *Alcott*..... 1 285
Hound of Heaven, The (Poem), *Thompson*.....24 14850 d
Hour Ere Break of Day, An (Poem), *Mörike*.....17 10322
—from My Youth, An, *Aleardi*..... 1 354
—-Glass of Ashes, The (Poem), *Ruckert*.....21 12459
—of Death, The (Poem), *Hemans*.12 7233
Hours of Exercise in the Alps, *Tyndall*.....25 15142
— — Thought on Sacred Things, *Martineau*.....16 9762
House of Gentlefolk, A, *Turgeneff*...25 15076
"— — Life, The," Sonnets from (Poem), *D. G. Rossetti*.....20 12430
— — Penarvan, The, *Sandeau*.....21 12808
— — Seven Gables, The, *Nathaniel Hawthorne*.....12 7057, 7081
— — the Righteous, The, *Macedonius* 11 6648

VOL. PAGE

Household Tales, *Grimm*.....11 6735
Hovey, Richard, *Erskine*.....19 11700 n
How an Anchorite Was Tempted by the Devil.....10 6269
— Doth the Little Busy Bee (Poem), *Watts*.....26 15724
" — Glorious Fall the Valiant" (Poem), *Tyrtæus*.....25 15165
— Paderewski Plays (Poem), *Gilder*.....11 6352
— Plausible, *Pilpay*.....19 11483
— Sleep the Brave (Poem), *William Collins*..... 7 3872
— the Devil Took to Himself an Old Wife (Poem), *Sachs*.....21 12632
— — Lover perisheth in his Delight as the Fly in the Fire (Poem), *Wyatt*.....26 16233
— to Ask and Have (Poem), *Lover*..15 9221
Howadji in Syria, *G. W. Curtis*..... 7 4226
Howard, Bronson..... 8 4865
Howe, Joseph, *Archibald Macmechan*.13 7644 a
— Julia Ward.....13 7645
Howells, William Dean, *Carl Van Doren*.....13 7653
How's My Boy? (Poem), *Dobell*..... 8 4735
Hudibras (Poem), *Samuel Butler*..... 5 2930
Hugh Wynne, Free Quaker, *S. W. Mitchell*.....17 10124
Hughes, Thomas.....13 7695
Hugo, Victor, *Adolphe Cohn*.....13 7709
Human Intercourse, *Hamerton*...11 6877, 6884
— Nature, *Hobbes*.....12 7382, 7383
Humanity, Baudelaire..... 3 1631
Humble-Bee, The (Poem), *Emerson*.. 9 5455
Humboldt, Alexander von.....13 7768
Hume, David, *M. A. Mikkelsen*.....13 7777
Humming-Bird, The (Poem), *Very*...25 15327

Humor. See also Anecdotes; Fiction.
Arbuthnot: "The History of John Bull," **2:** 726; "Memoirs of Martinus Scriblerus"..... 729
Aytoun, W. E.: "The Modern Endymion"..... 2 1124
Baggesen: "Philosophy on the Heath" (The Labyrinth)..... 2 1239
Browne, C. F. (Artemus Ward)"Affairs Round the Village Green," **4:** 2468; "Edwin Forrest as Othello," 2465; "High-Handed Outrage at Utica," 2467; "Horace Greeley's Ride to Placerville," 2470; "Mr. Pepper"..... 2469
Calverley: "An Examination Paper on 'Pickwick'"..... 5 3108
Canning: "Rogero's Soliloquy"... 5 3192
Carroll: "Alice in Wonderland," **6:** 3309, 3319; "Through the Looking Glass," 3315; "The Hunting of the Snark"..... 3318
Clemens: "A Connecticut Yankee in King Arthur's Court," **6:** 3806; "The Jumping Frog"..... 3788 h
Dunne: "Our Cuban Allies," **8:** 5068 c; "The Dreyfus Case" 5068 e
Foote, Samuel: Anecdotes (Memoirs).....10 5883
Hook: "John Bull".....13 7614
Irving: "History of New York"...13 8000
Leacock: "Boarding-House Geometry," **15:** 8928 s; "'Q'—A Psychic Pstory of the Psupernatural," 8928 t; "The Train for Mariposa"..... 8929 a
Smith, Sydney: "Dogs," **22:** 13570; "Handshaking"—"Small Men," 13571; "Specie and Species"—Review of the novel "Granby".. 13572

Humor of France, *Mendès*.....16 9908
— — The, *Murger*.....17 10475
Humphrey Clinker, *Smollett*..22 13578, 13594

VOL. PAGE

Hundred Pipers, The (Poem), *Lady Naïrne*.....17 10546

Hungarian Literature.
Eötvös, Jósef.....9 5484
Jokai, Maurice.....14 8331
Madách, Emerich.....16 9515
Petöfi, Alexander.....19 11347

Hunt, Leigh, *Ernest Rhys*.....13 7791
— — *Ritchie* (Memoirs).....20 12275
Hunted Squirrel, The (Poem), *William Browne*..... 4 2515
Hunting of the Cheviot, The (Poem), *Anon*.....3 1319
— — — Snark, *Carroll*.....6 3318
Husband and Wife (Poem).....14 8159
Husbandman and the Stork, The (Poem), *Babrius*..... 2 1153
Hushed Be the Camps To-day (Poem), *Whitman*.....26 15909
Huxley, Thomas Henry, *E. R. Lankester*.....13 7805
Huysmans, Joris Karl, *Pierre de Bacourt*.....13 7834 a
Hyacinth, The (Poem), *Hayne*.....12 7114
Hybrias.....25 15178
Hyde, Douglas.....13 7990 r, 7990 s
— Edward, see Clarendon, Edward Hyde, earl of.
Hydriotaphia; or, Urn-Burial, *Sir Thomas Browne*..... 4 2500
Hylas (Poem), *Taylor*.....24 14534
Hymn (Poem), *Oehlenschläger*.....18 10774
—for Children at Christmas, A, (Poem), *Luther*.....15 9337
—in Praise of Neptune, A (Poem), *Campion*..... 5 3186
— of Pan (Poem), *Shelley*.....22 13304
— on the Nativity, The (Poem), *Milton*.....17 10048
— to Delian Apollo, Close of the (Poem).....13 7585
— — Demeter (Poem).....13 7586
— — Intellectual Beauty (Poem), *Shelley*.....22 13288
— — Joy (Poem), *Schiller*.....21 12894
— — Jupiter (Poem), *Callimachus*.. 5 3103
— — Mercury (Poem), Paraphrase by *Shelley*.....13 7581
— — Proserpine (Poem), *Swinburne*..23 14296
— — the Aten (Poem), *Egyptian*...9 5306
— — — Night (Poem), *Longfellow*..15 9150
— — — Sun (Poem), *Paludan-Müller*.....18 11019
— — Usertesen III (Poem), *Egyptian* 9 5303
— — Venus (Poem), Paraphrase by *Shelley*.....13 7583
— — Virtue, *Aristotle*..... 2 801
— — Zeus (Poem), *Cleanthes*..... 6 3784

Hymns.
And have I measured half my Days, *Wesley*.....26 15814
Battle Hymn of the Republic, *Howe*.....13 7647
Before the Sacrament, *Heber*.....12 7157
Buddhist Hymn.....14 8178
Centennial Hymn, *Whittier*.....26 15938
Charge to keep I have, A, *Wesley*.....26 15813
Come, Holy Spirit, Heavenly Dove, *Watts*.....26 15721
De Resurrectione Domini, *Saint Victor*.....21 12729
De Sancto Spiritu, *Saint Victor*...21 12730
Dedication Hymn, *Willis*.....26 16007
Epiphany, *Heber*.....12 7157
Eternal Beam of Light Divine, *Wesley*.....26 15810
Evening Hymn, *Keble*.....14 8517
Father, I stretch my Hands to Thee, *Wesley*.....26 15808

VOL. PAGE

Gentle Jesus, Meek and Mild, *Wesley*.....26 15810
Golden Palace, the (from Bobrov), *Bowring*..... 4 2270
Hail! Holy, Holy, Holy, Lord, *Wesley*.....26 15813
Hymn, *Bowring*..... 4 2267
— *Oehlenschläger*.....18 10774
— for children at Christmas, *Luther*.....15 9337
— to the Sun, *Paludan-Müller*....18 11019
— — Virtue, *Aristotle*..... 2 801
Hymns of the Rig-Veda
13 7908, 7915, 7939
In Praise of Neptune, *Campion*... 5 3186
— the Cross of Christ I Glory, *Bowring*..... 4 2265
Jesus Lover of my Soul, *Wesley*...26 15816
— my Strength, my Hope, *Wesley*.26 15817
— shall Reign Where'er the Sun, *Watts*.....26 15719
Joy to the World, the Lord is Come, *Watts*.....26 15720
Lead Kindly Light, *Newman*.....18 10616
Light of Life, Seraphic Fire, *Wesley*.26 15808
Love Divine, all Love excelling, *Wesley*.....26 15809
Missionary Hymn, the, *Heber*.....12 7155
Morning, *Keble*.....14 8516
Nativity, The, *Milton*.....17 10048
Nearer, my God, to Thee, *S. F. Adams*..... 1 148
O Little Town of Bethlehem, *Brooks*..... 4 2420
Our God, Our Help in Ages Past, *Watts*.....26 15718
Praise to God, *Barbauld*..... 3 1495
Psalm, 137th, *Bacon*..... 2 1201
"Raghuvança," Hymn from the *Kālidasā*.....14 8460
Safe Stronghold, Our God is Still, A, *Luther*.....15 9332
Saint Bernard's Hymn..... 3 1822
Sixteenth Sunday after Trinity, *Heber*.....12 7156
Spacious Firmament on High, The, *Addison*..... 1 172
Sun-Day Hymn, A, *Holmes*.....12 7470
There is a Land of Pure Delight, *Watts*.....26 15722
Thou Hidden Love of God, whose Height, *Wesley*.....26 15807
Thou very present Aid, *Wesley*...26 15812
Thou Whom my Soul Admires Above, *Watts*.....26 15720
To Amen Ra, *Egyptian*..... 9 5309
— Jupiter, *Callimachus*..... 5 3103
— the Aten, *Egyptian*..... 9 5306
— Usertesen III., *Egyptian*..... 9 5303
— Zeus, *Cleanthes*..... 6 3784
Trinity Sunday, *Heber*.....12 7156
Vedic Hymns.....13 7939–7946
Vesper Hymn, *Abélard*..... 1 29
Watchman! What of the Night, *Bowring*..... 4 2266
Welcome, Sweet Day of Rest, *Watts*.....26 15721
When I Survey the Wondrous Cross, *Watts*.....26 15722
Zoroaster, A Psalm of.....2 1088

Hymns to Amen Ra (Poems), *Egyptian*..... 9 5309
— to the Night, *Novalis*.....18 10727
Hyperion (Poem), *Keats*.....14 8503

I am So Sad, O God (Poem), *Slowacki*.22 13517
—heard you, Solemn-Sweet Pipes of the Organ (Poem), *Whitman*.....26 15892
"I' Ho Pien di Sospir Quest' Aer Tutto" (Poem), *Petrarch*.....19 11379
I Remember, I Remember (Poem), *Hood*.....13 7608

	VOL.	PAGE
I See the Days are Long (Poem), *Guillaume de Cabestaing*	20	11882
— wandered lonely as a Cloud (Poem), *Wordsworth*	26	16220
Iago's Soldier Songs (Poem), *Shakespeare*	22	13216
Ibn Gabirol, *see* Avicebron.		
— Sînâ, *Thomas Davidson*	13	7835
Ibrahîm ibn Kunaif	2	687
Ibsen, Henrik, *W. H. Carpenter*	13 7839; 8	4864 e
Ibycus	25	15180
Iceland First Seen (Poem), *Morris*	17	10347
— Fisherman, An; A Story of Love on Land and Sea, *Loti*	15	9206
Icelandic Literature.		
Arnason, Jón	2	802
Eddas, The	9	5113
Icelandic Legends, *Arnason*	2	803
Icelandic Literature, *William Sharp*	13	7865
Sigurjonsson, Johann	8	4864 f
Icelandic Popular Legends and Tales, *Arnason*	2	803
Ichabod (Poem), *Uhland*	25	15198
— (Poem), *Whittier*	23	15930
Identity (Poem), *Aldrich*	1	316
Idoménée, *Crébillon*	7	4168
Idyl of an Invalid, The, *Palacio Valdes*	25	15200
— — the Roses (Poem), *Ausonius*	20	12367
— VII. (Poem), *Theocritus*	24	14780
Idyll (Poem), *Runeberg*	21	12508
Idyllia, *Theocritus*	24	14770, 14776
Idylls of the King, *Tennyson*	13 7542; 24	14583, 14629
"If I Were Dead" (Poem), *Patmore*	19	11183
—This Were Faith" (Poem), *Stevenson*	23	13939
—You But Knew (Poem), *Sully-Prudhomme*	23	14217
Il Penseroso (Poem), *Milton*	17	10060
Iliad, The, *Homer*	13	7562
Illusions of Doctor Faustinus, The, *Valera*	25	15223
Illustrations of Universal Progress, *Spencer*	23	13727
Imaginary Correspondence of Pericles and Aspasia, *Landor*	15	8861, 8868
— verses of Alexander Selkirk (Poem), *Cowper*	7	4113
Imitation of Christ, *Kempis*	14	8535
Immen-see, *Storm*	23	14040
Immermann, *Karl Lebrecht*	13	7896
Immigration, Speech in the Virginia Legislature, *Henry*	12	7244
Immortality, *Bible*	17	10591
— *Marcus Aurelius* (Meditations)	2	1030
— of Genius, The (Poem), *Propertius*	20	11868
Impatience (Poem), *Thaxter*	24	14766
Impeachment of Night, The (Poem), *Michel Angelo*	16	9980
Imperfect Sympathies, *Lamb*	15	8824
Implacability (Poem), *Al-Fadl*	2	689
Importance of being Earnest, The, *Wilde*	26	15968 l
Imports of Athens (Poem), *Hermippus*	19	11400
Imru'al-Kais	2	676
In a Gothic Church (Poem), *Carducci*	5	3210
— — Winter Night (Poem), *Liliencron*	15	9058 e
— — Year (Poem), *Robert Browning*	5	2584
After Days (Poem), *Dobson*	8	4742
— Autumn (Poem), *Thaxter*	24	14768
— Death's Despite (Poem), *Thaxter*	24	14766
— God's Way, *Björnson*	4	1966
— Good Quarters (Poem), *Déroulède*	8	4582
— Hebrid Seas (Poem)	6	3436
In Memoriam (Poem), *Tennyson*	24	14615
— Memory of Agnes (Poems), *Rückert*	21	12460
— — — Walter Savage Landor (Poem), *Swinburne*	23	14306
— My Own Album (Poem), *Lamb*	15	8824
— October (Poem), *Lampman*	15	8860 e
— Old New York, Janvier	13	8143
— "Qual Parte del Cielo, in Quale Idea" (Poem), *Petrarch*	19	11377
— School Days (Poem), *Whittier*	26	15926
"— Spring Cydonian Apple-trees" (Poem), *Ibycus*	25	15181
— the Cathedral of Toledo (Poem), *Zorrilla y Moral*	26	16328
— — Children's Hospital (Poem), *Tennyson*	24	14633
— — Fisher's Cabin (Poem), *Heine*	12	7196
— — Lane (Poem), *Cawein*	6	3370 f
— — Mist (Poem), *Pascoli*	18	11156 d
— — Shadow of the Beeches (Poem), *Cawein*	6	3370 e
— — Spring a Young Man's Fancy, (Poem), *Meleager*	11	6645
— — Tennessee Mountains, *Murfree*	17	10455
— — Tunnel (Poem), *Harte*	12	6992
— — Year '13, *Reuter*	20	12200
— Three Days (Poem), *Robert Browning*	5	2583
— Time of Peace Prepare for War, *Sumner*	23	14223
Inaugural Address as President of Harvard College, *Eliot*	9	5358 c
Incendiarism in Ireland, Speech on, *Bright*	4	2358
Inchcape Rock, The (Poem), *Southey*	23	13683
Incipiunt Laudes Creaturarum, *Francis d'Assisi*	10	5923
Inconsistency, *Seneca*	22	13126
Inconstancy Upbraided (Poem), *Robert Aytoun*	2	1107
India.		
India (Poem), *Annunzio*	1	585
Nabob of Arcot's Debts, The, *Burke*	5	2793
Vedas, The, and Their Theology, *Draper* (Intellectual Development of Europe)	8	4866
Indian Literature.		
Baber	2	1141
Dutt, Toru	8	5075
Fables	13 7927, 7959, 19	11440
Indian literature, *E. W. Hopkins*	13	7905
Jayadeva	14	8208
Kâlidâsa	14	8455
Pilpay	19	11437
Tagore Rabindranath	24 14388 a; 19	11700 k
Vedas, The, and Their Theology, *Draper* (History of the Intellectual Development of Europe)	8	4866
Vedic Literature	13	7906
Indian Serenade, The (Poem), *Shelley*	22	13291
— Summer, *Howells*	13	7655 a
Indiana, *Sand*	21	12765
Indians.		
Capture of the Inca, The, *Prescott* (Conquest of Peru)	19	11787
Huron Mission, The, *Parkman* (Jesuits in North America)	18	11103
Indians, A Dangerous Adventure with, *Audubon* (American Ornithological Biography)	2	957
— in Cuba, *Las Casas* (A Relation of the First Voyage)	6	3335
— — Florida, *Parkman* (Pioneers of France in the New World)	18	11091
John Woolman's Journal	26	16164 e

VOL. PAGE

Indians.—*Continued*
King's Philip's War, *Bancroft* (History of the United States).. 3 1443
Wyandots and Algonquins, The, *Roosevelt* (Winning of the West).20 12385 d

Indifference (Poem), *Petöfi*.....19 11356
Inez (Poem), *Read*.....20 12101
Infinite, The (Poem), *O'Reilly*.....18 10864
Influence of Sea Power upon History, The, *Mahan*.....16 9581
— — the Passions, *Staël*.....23 13827
Ingelow, Jean.....13 7968
— — Imitation of (Poems), *Calverley*. 5 3110
Ingemann, Bernhard Severin.....13 7982
Ingersoll, Robert Green, *R. C. E. Brown*.....13 7990 a
Ingoldsby Legends, The, *Barham*. 3 1506, 1511
Ingres, Life of, *Blanc*..... 4 2056
Inheritance, The, *Ferrier*..... 9 5651
Inner Beauty, The, *Maeterlinck*....16 9552
— Temple Masque (Poem), *William Browne*.....4 2514, 2516
Innsprück (Poem), *Anon*.....10 5876
Inquiries into the Human Faculty, *Galton*.....10 6175
Inquiry, The (Poem), *Carew*..... 5 3224
Inscription for a Fountain (Poem), *B. W. Procter*.....20 11855
— — an Altar Dedicated to Artemis (Poem), *Simonides of Ceos*.....22 13468
— of Sennacherib (Poem), *Anon*... 1 80
— — Una, *Egyptian*..... 9 5295

Insects.
Ants, The Habits of, *Lubbock* (Beauties of Nature).....15 9280
Bee, Life of the, *Maeterlinck*.....16 9546 a
House-Cricket, The, *White* (Natural History of Selborne).....26 15874
Insects, *Fabre* (Souvenirs Entomologiques)..... 9 5626 d
Locusts, The, *Newman* (Callista)..18 10610
White Ants, *Henry Drummond* (Tropical Africa)..... 8 4905

Inspector, The, *Gogol*.....11 6459, 6461
Inspiration (Poem), *Thoreau*.....24 14877
— (Poem), *Verlaine*.....25 15321
Institutes, The, *Quintilian*...20 11981, 11986
— of the Christian Religion, *Calvin*.. 5 3120
Intellectual Life, The, *Hamerton* ..11 6877
Intelligence and Genius, *Matthew Arnold* (Essays in Criticism)..... 2 855
Intimations of Immortality from Recollections of early childhood (Poem), *Wordsworth*.....26 16223
Into the Twilight (Poem), *Yeats*....26 16260 c
Inundation, The (Poem), *Thomson*..24 14856
Invasion of the Crimea, The, *Kinglake* 14 8605
Invective Against License of Speech, *Demosthenes*..... 8 4552
Invisible Links, *Lagerlöf*.....14 8800 n
Invitation (Poem) *Ambrosius*..... 1 453
— An (Poem), *Alcæus*..... 1 271
— to Dinner, An (Poem), *Catullus*... 6 3366
— — Mæcenas, An (Poem), *Horace*..13 7632
Invocation to the Goddess Beltis (Poem), *Anon*..... 1 82
Ion's Song (Poem), *Euripides*..... 9 5578
Ipswich (Poem), *Field*..... 9 5691

Ireland.
Church, The Established, *Bright*. 4 2363
Incendiarism, Speech on, *Bright*...4 2358
State of Ireland, The, *Bright*..... 4 2361

Irene, *Johnson*.....14 8287
Irish Avatàr, The (Poem), *Byron*.. 5 2986
— Established Church, Speech on the, *Bright*..... 4 2363
— Literature, see English Literature (Irish Authors).

VOL. PAGE

Irish Literary Renascence, The, *L. R. Morris*.....13 7990 r
— Maiden's Song, The (Poem), *Banim*..... 3 1473
Iron Tomb, The, *Conscience*..... 7 3965
Irreparable Loss (Poem), *Michel Angelo*.....16 9981
Irving, Edward, Life of, *Oliphant* 18 10820, 10842
— Washington, *E. W. Morse*.....13 7991 b
Is There For Honest Poverty (Poem), *Burns*..... 5 2854
Isaaks, Jorge.....13 8046
Ishtar of Arbela, Oracles of (Poem), *Anon*..... 1 82
Isidorus.....11 6649
Island Pharisees, The, *Galsworthy*...10 6173 a
Islands of the Blest, The, *Atterbom*.. 2 937
Isolation (Poem), *Matthew Arnold*....2 866
It Fortifies My Soul to Know (Poem), *Clough*..... 6 3835
—is a beauteous Evening, calm and free (Poem), *Wordsworth*.....26 16214
— — not to be thought of (Poem), *Wordsworth*.....26 16216
— was on a Morn when we were Thrang (Poem), *Baillie*..... 2 1259
"Italia Mia, Benchè 'l Parlar Sia Indarno" (Poem), *Petrarch*.....19 11366

Italian Literature.
Aleardi, Aleardo..... 1 350
Alfieri, Vittorio..... 1 371
Amicis, Edmond de..... 1 453
Annunzio, Gabriele d'.....1 574, 8 4864 m
Aquinas, Thomas..... 1 613
Ariosto, Ludovico..... 2 741
Azeglio, Massimo Taparelli d'..... 2 1129
Boccaccio, Giovanni..... 4 2089
Bonaventura, Saint (Giovanni di Fidenza)..... 4 2169
Bracco, Roberto..... 8 4864 l
Bruno, Giordano..... 5 2613
Cantù, Cesare..... 5 3199
Carducci, Giosue..... 5 3206
Casanova, Jean Jaques de..... 6 3321
Castiglione, Baldassare..... 6 3339
Cellini, Benvenuto..... 6 3371
Croce, Benedetto..... 7 4180 a
Dante Alighieri..... 7 4315
Ferrero, Guglielmo..... 9 5648 a
Filicaia, Vincenzo da.....10 5732
Firenzuola, Agnolo.....10 5755
Fogazzaro, Antonio.....10 5852 a; 9 5686 h
Francis d'Assisi, Saint.....10 5919 l
Giacosa, Guiseppe..... 8 4864 l
Giusti, Giuseppe.....11 6355
Goldoni, Carlo.....11 6475
Leopardi, Giacomo.....15 8977
Machiavelli, Niccolo.....16 9479
Manzoni, Alessandro.....16 9671
Mazzini, Joseph.....16 9843
Michel Angelo.....16 9977
Parini, Giuseppe.....18 11042
Pascoli, Giovanni.....18 11156 a
Pellico, Silvio.....19 11263
Petrarch.....19 11357
Pulci, Luigi.....20 11891
Ruffini, Giovanni Domenico.....21 12471
Serao, Matilde.....22 13133
Tasso, Torquato.....24 14469
Vasari, Giorgio.....25 15248
Verga, Giovanni.....25 15297
Villari, Pasquale.....25 15354

Italy. See also Rome, Venice, Florence.
Battle of Novara, The, *Ranke* (History of the Latin and Teutonic Nations).....20 12090
Court of Urbino, The, *Castiglione* (Il Cortegiano)..... 6 3343
Farewell to Italy (Poem), *Landor*..15 8877

VOL. PAGE

Italy.—*Continued*
Invasion by Charles VIII. of France, *Symonds* (Renaissance in Italy).....24 14351
Italian Art in its Relation to Religion, *Symonds* (Renaissance in Italy).....24 14340
— Race as Musicians and Auditors, The, *Berlioz* (Autobiography) ..3 1811
— Sunset, An (Poem), *Byron*.....5 2966
Italy, *Heine*.....12 7217
—, *Quinet*.....20 11964
— in the Thirteenth Century, *Sismondi* (A History of the Italian Republics).....22 13476
Life on a Latian Farm, *Cato* (De Agricultura).....6 3350
May-Day in Albano, A, *Jackson* (Bits of Travel).....13 8065
Naples and Vesuvius, *Quinet* (Italy).....20 11964
Notes of Travel and Study in Italy, *Norton*.....18 10710
Swiss Army in Italy, The, *Ranke* (History of the Latin and Teutonic Nations).....20 12090
To Italy (Poem), *Filicaia*.....10 5734
Vesuvius, The Eruption of, *Pliny the Younger* (Letter).....19 11593

Ivanhoe, *Scott*.....22 13036
Ivo the Gentleman, *Auerbach*.....2 964
Ivry, The Battle of (Poem), *Macaulay*.....16 9437
Ivy Green, The, *Dickens*.....8 4688
Ixtilxóchitl, Fernando de Alva.....15 8908

Jack, *Daudet*.....7 4449
Jackson, Andrew, *Parton*.....18 11125
— — *Schurz* (Life of Henry Clay)..21 12987
— Helen Fiske, (Hunt).....13 8057
Jacob, *Kielland*.....14 8566
Jaf'ar ibn 'Ulbah.....2 688
Jaffár (Poem), *Hunt*.....13 7794
James, Henry, *S. P. Sherman*.13 8071; 9 5685 l
— William, *H. M. Kallen*.....13 8109 k
Jāmī, *A. V. W. Jackson*.....13 8110
Jane Eyre, *Charlotte Brontë*.....4 2389
Janvier, Thomas Allibone.....13 8117

Japan.
Glimpses of Unfamiliar Japan, *Hearn*.....12 7143, 7148

Japanese Literature.
Bakin.....14 8183
Chisato.....14 8162
Henjō.....14 8161
Hitomaru.....14 8160
Izumo, Takeda.....14 8179
Kamo no Chomei.....14 8170
Kenkō.....14 8171
Kwaihan.....14 8178
Minamoto Jun.....14 8165
Motoori.....14 8184
Nibi.....14 8160
Sakanōe, Lady.....14 8158
Shikibu, Murasaki.....14 8167
Shōnagon, Sei.....14 8166
Sosei.....14 8161
Tsurayuki.....14 8162
Yamagami no Okura.....14 8159
Japanese Literature, *Clay MacCauley*.14 8145
Jardin de Bérénice, Le, *Barrès*.....3 1570 e
Jasmin, Jacques, *H. W. Preston*.....14 8187
Jason, The Life and Death of (Poem) *William Morris*.....2 733
Jataka, *Pilpay*....19 11440, 11444, 11474, 11483
Jayadeva, *A. V. W. Jackson*.....14 8208
Jealous Wife, The, *Colman*.....7 3902
Jean Christophe, *Rolland*.9 5686 k; 20 12356 d
Jeanie Morrison (Poem), *Motherwell*.17 10367

VOL. PAGE
Jeanne d'Arc, Life of, *France*.....10 5910 e
Jefferies, Richard.....14 8215
Jefferson, Joseph, Life and Art of, *Winter*.....26 16062
— Thomas, *P. L. Ford*.....14 8229
Jefferson's Rip Van Winkle, *Winter* (Life and Art of Joseph Jefferson)..26 16062
Jerrold, Douglas.....14 8257
Jerusalem Delivered (Poem), *Tasso*.....24 14473, 14475
Jessie Lee (Poem), *Barnes*.....3 1568
Jester's Plea, The (Poem), *Locker-Lampson*.....15 9123
Jesuits in Germany, *Ranke* (History of the Popes).....20 12083
— — North America in the Seventeenth Century, The, *Parkman*....18 11103
Jesus Christ: A New Life of Jesus, *Strauss*.....23 14110
— — and Pilate, *Farrar* (Life of Christ).....9 5637
— — Life and Times of Jesus the Messiah, *Edersheim*.....9 5145
— —Life of Jesus, *Renan*.....20 12154, 12172
— — The Early Development of, *Robertson* (Sermons).....20 12308
— — The Excellency of, *Edwards*...9 5184
— — The Life of Christ, *Farrar*.....9 5637
— — The Universal Nature of, *Robertson* (Sermons).....20 12312
— Lover of my Soul (Hymn), *Wesley*.....26 15816
— my Strength, my Hope (Hymn), *Wesley*.....26 15817
— Shall Reign Where'er the Sun (Hymn), *Watts*.....26 15719
Jew converted to Christianity, by going to Rome, The, *Boccaccio*.....4 2102
— of Malta, The, *Marlowe*.....16 9727
Jewels, The (Poem), *Heine*.....12 7198
Jewett, Sarah Orne.....14 8269
Jewish Literature, see Hebrew Literature.
— Wars, The, *Josephus*.....14 8362, 8373
Jews, The, and Civilization, *Renan* (Studies of Religious History)....20 12180
Jim (Poem), *Harte*.....12 6988
— Bludso, of the Prairie Belle (Poem), *Hay*.....12 7108
Jimmy and Wilkie, *Mille*.....17 10026 f
Joan of Arc, The Bishop of Beauvais and, *De Quincey*.....8 4578
— — — The Death of, *Michelet* (History of France).....16 9985
Joannes Barbucalius.....11 6648
Jocelyn (Poem), *Lamartine*.....15 8804
Jock o' Hazeldean (Poem), *Scott*....22 13074
Jogadhya Uma (Poem), *Dutt*.....8 5077
Johanna, Queen, *Ranke* (History of the Latin and Teutonic Nations) 20 12088

John Anderson, My Jo (Poem), *Burns*.....5 2850
— Brent, *Winthrop*.....26 16077
— Bull, *Hook*.....13 7614
— — The History of, *Arbuthnot*.....2 726
— Bull's Charity Subscriptions, *Sydney Smith*.....22 13564
— — Other Island, *Shaw*.....22 13265 s
— Chrysostom, St., see Chrysostom, St. John
— Gabriel Borkman, *Ibsen*.....13 7847 a
— Halifax, Gentleman, *Craik*.....7 4124
— Inglesant, *Shorthouse*.....22 13363, 13365
— of Barneveld, Life and Death of, *Motley*.....17 10400
Johnie Cock (Poem), *Anon*.....3 1326
Johnson, Lionel.....13 7990 v
— Samuel, *Birrell*.....3 1900
— — *Burney* (Letters).....5 2827
— — *G. B. Hill*.....14 8283
— — Life of, *Boswell*.....4 2232
Johnston, Richard Malcolm.....14 8317

	VOL.	PAGE
Jokai, Maurice, *Emil Reich*	14	8331
Jonson, Ben, *Barrett Wendell*	14	8341
— — Prayer to (Poem), *Herrick*	12	7309
— — To my Dear Friend (Poem), *Beaumont*	3	1685
Joseph and Zulaikha, *Jāmī*	13	8111
— Andrews, *Fielding*	10	5704
— Vance, *De Morgan*	8	4534 a, 4534 c
Josephus, *E. K. Mitchell*	14	8361
Joubert, *Amiel* (Journal)	1	482
— Joseph, *T. W. Higginson*	14	8385
Journals, see Diaries, Journals, etc.		
Journey Round My Room, *Maistre*	16	9618
— to the Western Islands, *Johnson*	14	8289
Jovial Supper, The (Poem) *Alcázar*	1	274
Joy to the World, the Lord is Come (Hymn), *Watts*	26	15720
Juana (Poem), *Musset*	17	10509
— Yñez de la Cruz	15	8911, 16 9956
Judaism, *Darmesteter*	7	4382
Judd, Sylvester	14	8399
Jude the Obscure, *Thomas Hardy*	12	6937
Judgment of Paris, The, *Lucian of Samosata*	15	9291
Judith (Poem), *Anon*	1	553, 569
Juggler, The (Poem), *Gay*	10	6244
Julian, Death of, *Gibbon* (Decline and Fall of the Roman Empire)	11	6296
Julianus Ægyptius	11	6648
Julius Cæsar, *Shakespeare*	22	13258
Jumping Frog, the Notorious, of Calaveras County, *Clemens*	6	3788 h
June (Poem), *Bryant*	5	2638
Jupiter and the Monkey (Poem), *Babrius*	2	1151
Juvenal, *T. B. Lindsay*	14	8411
Kabbalah, The, *S. A. Binion*	14	8425
Kalanus (Poem), *Paludan-Müller*	18	11019
Kalevala, The, *William Sharp*	14	8443, 8450
— Proem (Poem)	14	8450
Kālidāsa, *A. V. W. Jackson*	14	8455
Kambalu (Poem), *Longfellow*	15	9182
Kant, Immanuel, *Josiah Royce*	14	8477
Katari ibn al-Fujā'ah	2	688
Katha Upanishad, The	13	7949
Katharina (Poem), *Heine*	12	7194
Kathleen ni Hoolihan, *Yeats*	26	16260 b
Keats, John, *L. T. Guiney*	14	8497
Keble, John	14	8513
Keller, Gottfried	14	8518
Kempis, Thomas à, *John Malone*	14	8529
Kenelm Chillingly, *Bulwer-Lytton*	5	2723
Kenilworth, *Scott*	22	13024
Khayyám, Omar, *N. H. Dole*	14	8541
Kidnapped, *Stevenson*	23	13945
Kielland, Alexander	14	8565
Kilhwch and Olwen, *Mabinogion*	15	9378
King, Grace Elizabeth	14	8573
King and the Hawk, The, *Pilpay*	19	11471
— Christian (Poem), *Ewald*	9	5619
— -Craft, *Alfred the Great*	1	392
— Henry IV., *Shakespeare*	22	13243
— — V., *Shakespeare*	22	13251
— — VIII., *Shakespeare*	22	13208
— Lear, *Shakespeare*	22	13264 p
— of Folly Island and Other People, The, *Jewett*	14	8271
— — the Mountains, The, *About*	1	32
— — Yvetot, The (Poem), *Béranger*	3	1790
— Omar Ben Ennuman, and His Sons Sherkan and Zoulmekan, The History of (The Arabian Knights)	1	637
— René's Daughter *Hertz*	12	7318, 7319
— Richard II., *Shakespeare*	22	13241
— Richard III., *Shakespeare*	22	13256
Kinglake, Alexander William	14	8599
King's Dust, the (Poem), *Spofford*	23	13817
Kings in Exile, *Daudet*	7	4461
King's Threshold, The, *Yeats*	26	16260 g
— Tragedy, The (Poem), *D. G. Rossetti*	20	12422
Kingsley, Charles	14	8611
Kipling, Rudyard	14	8633
Kiss Refused, The (Poem), *Maykov*	21	12605
Kistemaeckers, Henry	8	4864 r
Kit Carson's Ride (Poem), *Miller*	17	10032
Kitchen, The, *Verhaeren*	25	15312 g
Kitten, The (Poem), *Baillie*	2	1269
Kitty of Heilbronn, *Kleist*	14	8667
Klaus Hinrich Baas, *Frenssen*	10	6010 c
Klein, Charles	8	4865 a
Kleist, Heinrich von, *C. H. Genung*	14	8665
Klopstock, Friedrich Gottlieb, *Kuno Francke*	14	8691
Knee-Deep in June (Poem), *Riley*	20	12271
Knickerbocker, Diedrich, see Irving, Washington.		
Knight Toggenburg, The (Poem), *Schiller*	21	12884
— was Sitting by Her Side, A (Poem), *Bertrand d'Aamanon*	20	11889
Knights, The, *Aristophanes*	2	761, 773
Knitting-Room, The, *Blicher*	4	2065
Knowledge (Poem), *Menander*	19	11407
— in Praise of, *Bacon* (Letters and Life, *Spedding*)	2	1190
Know'st thou the Land (Poem), *Goethe*	11	6423
Kojiki, *Yasumaro*	14	8146, 8155
Kokinshū (Poems)	14	8161
Koltsov, Alexis Vassilevich	21	12608 d
Kongen, *Björnson*	4	1965
Koran, The, *Draper* (Intellectual Development of Europe)	8	4870
— — *H. P. Smith*	14	8707
— From The	14	8711
Körner, Karl Theodor	14	8725
Kors Davie, *Eekhoud*	9	5202
Kosciuszko and Poland, *Rambaud* (General History)	20	12045
Kosmos (Poem), *Parmenides*	18	11116
Koutousov, Count Golenischev	21	12589
Kozlov, Ivan Ivanovich	21	12600, 12608 a, c
Kraft von Toggenburg	25	15597
Krasinski, Sigismund	14	8735
Kubla Khan (Poem), *Coleridge*	7	3853
Kuprin, Alexander	9	5686 j
Kwannon, The Temple of, *Hearn* (Glimpses of Unfamiliar Japan)	12	7149
Kyloe Jock and the Weird of Wanton-Walls, *Cupples*	7	4210
Labīd ibn Rabī'ah	2	680
Labor, *Carlyle* (Past and Present)	6	3242
Laboring People, *Kielland*	14	8566
Laboulaye, Édouard René Le Febvre,	14	8747
La Bruyère, Jean de	14	8760
Labyrinth, The, *Baggesen*	2	1237
Lachesis Lapponica, *Linnæus*	15	9084
La de Bringas, *Galdós*	10	6162, 6170
Ladies Lindores, The, *Oliphant*	18	10832
— of St. James, The (Poem), *Dobson*	8	4749
Lady of Monsoreau, The, *Dumas, Sr.*	8	4997
— — Shalott, The (Poem), *Tennyson*	24	14587
— — the Aroostook, The, *Howells*	13	7655 a
— — — Lake, The (Poem), *Scott*	22	13062
— Windermere's Fan, *Wilde*	26	15968 e
Lady's Looking-Glass, The (Poem), *Prior*	20	11847
La Fayette, Madame de	14	8767
La Ferronays, Pauline de, see Craven, Madame Augustus		
La Fontaine, Jean de, *G. McL. Harper*	14	8779
Lagerlöf, Selma, *Dorothy Brewster*	14	8800 a; 9 5686 h
Lailā and Majnūn (Poem), *Nizāmī*	18	10666
Laird o' Cockpen (Poem), *Lady Nairne*	17	10549
Lake Trasimene, The Battle of, *Livy* (History of Rome)	15	9100
Lalla Rookh (Poem), *Thomas Moore*	17	10275

	VOL.	PAGE
Lamartine, Alphonse de, *Alcée Fortier*	15	8801
Lamb, Charles, *Alfred Ainger*	15	8817
— — *Birrell* (Truth-Hunting)	3	1912
— — *De Quincey*	8	4561
Lamballe, The Princess de, *Dobson* (Four Frenchwomen)	8	4756
Lame Lover, The, *Foote*	10	5879
Lamennais, Hugues Félicité Robert de, *Grace King*	15	8845
Lament (Poem), *Walther von der Vogelweide*	25	15589
— for the Decline of Chivalry, A (Poem), *Hood*	13	7594
— of Aromaiterai (Poem), *Tahitian*	24	14395
— — the Old Nurse, The, *Æschylus*	1	199
Lamentation for Bion, The (Poem), *Moschus*	17	10361 j
La Motte-Foqué, Friedrich, Baron de, see Fouqué, Friedrich, Baron de La Motte-		
Lamp, The (Poem), *Babrius*	2	1154
Lampman, Archibald, *J. C. Hodgins*	15	8860 a
Land o' the Leal, The (Poem), *Lady Nairne*	17	10545
— of Counterpane, The (Poem), *Stevenson*	23	13937
Landing of the Pilgrim Fathers in New England, The (Poem), *Hemans*	12	7232
Landlord's Tale, The (Poem), *Longfellow*	15	9177
Landor, Walter Savage, *W. C. Lawton*	15	8861
— — — In Memory of (Poem), *Swinburne*	23	14306
Landscape, *Blanc* (Grammar)	4	2061
— *Hamerton*	11	6882
Lang, Andrew	15	8880
Lanier, Sidney, *Richard Burton*	15	8891
Lantern-Bearers, The, *Stevenson*	23	13944
Laocoön, *Lessing*	15	9021
Lapidaries, Bestiaries and	3	1852
Laplace, Pierre Simon, Marquis de, *Arago*	2	708
Lapland, *Linnæus* (Lachesis Lapponica)	15	9084
Largest Life, The (Poem), *Lampman*	15	8860 h
Lark and the Farmer, The (Poem), *La Fontaine*	14	8796
— Ascending, The, *Meredith*	16	9939 c
La Rochefoucauld, François, duc de	20	12320
Las Casas, Bartolomeo de	6	3333
Last Chronicle of Barset, The, *Trollope*	25	15045
— Days of Pompeii, The, *Bulwer-Lytton*	5	2704
— Eve of Summer, The (Poem), *Whittier*	26	15953
— Leaf, The (Poem), *Holmes*	12	7463
— Link, The, *Haeckel*	11	6792 a
— of the Mohicans, The, *Cooper*	7	4026
— Wishes (Poem), *Déroulède*	8	4584
— Word, The (Poem), *Matthew Arnold*	1	885
— — to Lesbia (Poem), *Catullus*	6	3370
Latest Decalogue, The (Poem), *Clough*	6	3830
Latin-American Literature.		
Acùna, Manuel	15	8924
Alberdi, Juan Bautista	15	8918
Alencar, Martiniaõ	15	8923
Amunátegui	15	8913
Arestegui, Narciso	15	8913
Balbuena, Bernardo	15	8911
Bello, Andrés	15	8915
Bustamante, Carlos Maria de	15	8915
Calderón, Fernando	15	8924
Caripo, Manuel	15	8924
Castellanos, Juan de	15	8910
Clavijero, Francisco Xavier	15	8909
Duráo, José da Santa-Rita	15	8911
Echeverria, Estebán	15	8925
Ercilla y Zúñiga, Alonso de	15	8910
Gama, José Basilio da	15	8911
Isaaks, Jorge	13	8046
Ixtilxóchitl, Fernando de Alva	15	8908
Juana Ynez de la Cruz	16	9956, 5 8911
Lopez, Vicente, Fidel	15	8923
Merchan, Rafael M.	15	8922
Mérou, Martin Garciá	15	8922
Mutis, José Celestino	15	8912
Núñez, Rafael	15	8919
Olmedo, José Joaquin	15	8914
Oña, Pedro de	15	8910
Pedra Branca, Borges de Barros, viscount of	15	8916
Peralta y Barnuevo, Pedro de	15	8910
Pesado, José Joaquin	15	8924
Pitta, Sebastio Rocháa	15	8909
Sahagún, Francisco Bernardino	15	8909
Sarmiento, Domingo Faustino	15	8919
Seijas, Rafael	15	8919
Sigüenza y Góngora, Carlos de	15	8909
Suarez, José Bernardo	15	8920
Tezozomoc	15	8909
Varnhagen, Antonio de	15	8921
Latin-American Literature, *M. M. Ramsey*	15	8903
— — — since 1888, *Alfred Coester*	15	8928 a
Latin Literature.		
Ælianus Claudius	1	173
Apuleius, Lucius	1	597
Athenæus	2	923
Aurelius Antoninus, Marcus	2	1022
Boëtius	4	2133
Cæsar, Caius Julius	5	3037
Cato	6	3347
Catullus	6	3359
Cicero	6	3675
Ennius	9	5475
Epictetus	9	5497
Gellius, Aulus	10	6253
Gesta Romanorum	10	6261
Horace	13	7619
Juvenal	14	8411
Livy (Titus Livius)	15	9091
Lucretius (Titus Lucretius Carus)	15	9304
Martial (Marcus Valerius Martialis)	16	9750
Ovid (Publius Ovidius Naso)	18	10915
Persius Flaccus, Aulus	19	11343
Petronius Arbiter	19	11384
Plautus, Titus Maccius	19	11557
Pliny the Elder	19	11573
Pliny the Younger	19	11583
Propertius, Sextus	20	11861
Quintilian	20	11980
Roman Poets of the Later Empire, *H. W. Preston*	20	12357
Sallust (Gaius Sallustius Crispus)	21	12743
Seneca	22	13119
Statius	23	13845
Suetonius	23	14202
Tacitus	24	14369
Terence	24	14643
Virgil	25	15413
Latin Verses, *Sydney Smith*	22	13566
Lattice at Sunrise, The (Poem), *Turner*	24	14639
Laudator Temporis Acti, *Petronius*	19	11393
Laugh of Madame D'Albret, The (Poem), *Marot*	16	9733
Laurette; or, The Red Seal, *Vigny*	25	15344
Laurier, Sir Wilfrid, *G. M. Wrang*	15	8928 f
Lavedan, Henri	8	4864 s
Lavengro, *Borrow*	4	2180
Law.		
American Bar, The, *Choate* (Address)	6	3661
Charge to Justice Hutton, *Bacon* (Letters and Life, *Spedding*)	2	1197

VOL. PAGE

Law.—*Continued*
Code Napoleon, The, *Maine* (Roman Law) 16 9610
Jurist, The Dignity of the, *Sumner* (The Scholar, the Jurist, etc.) .. 23 14234
Lawyers, *Holmes* (The Poet at the Breakfast-Table) 12 7475
Patrick Henry's First Case, *Wirt* (Life of Henry) 26 16095
Punishment for Crime, *More* (Utopia) 17 10303
Real Property, *Maine* (Village Communities) 16 9607
Roman Law and Legal Education, *Maine* 16 9610
Solon's Laws, *Aullus Gellius* (Attic Nights) 10 6258
Trial of Warren Hastings, The, *Macaulay* (Essay) 16 9419
Witnesses in Court, The Handling of, Quintilian (Institutes) 20 11993

Lay of St. Cuthbert, The (Poem), *Barham* 3 1511
— — St. Nicholas, A (Poem), *Barham* 3 1522
— — the Last Minstrel, The (Poem), *Scott* 22 13058
Lay (Poem), *Villon* 25 15407
Lays of the Scottish Cavaliers (Poems), *W. E. Aytoun* 2 1113
Leacock, Stephen, *B. K. Sandwell* ... 15 8928 q
Leandro's Song, *Fletcher* 3 1684
Learning and Riches (Poem), *Juana de la Cruz* 16 9959
Leaves, The (Poem), *Tutchev* 21 12602
— of Grass (Poems), *Whitman* 26 15887, 15889, 15892
Lecky, William Edward Hartpole, *J. W. Chadwick* ..... 15 8929 f
Leconte de Lisle, Charles Marie René 15 8952
Lectures on Architecture and Painting, *Ruskin* 21 12523
— — the Study of History, *Goldwin Smith* 22 13547
Ledwidge, Francis ..... 13 7990 w
Lee, The Surrender of General, *Grant* (Memoirs) 11 6609
Le Faune (Poem), *Verlaine* 25 15316
— Gallienne, Richard 15 8957
Legend of Leonora, The, *Barrie* ..... 3 1573 a
— — Sleepy Hollow, The, *Irving* 13 8008
— — the Holy Grail, The, *G. M. Harper* 13 7515
Légende d'un Peuple, La, *Fréchette* .. 10 5967
Lélia, *Sand* 21 12765, 12782
Lemaître, Jules ..... 15 8963, 8 4864 q
Lenore (Poem), *Bürger* 5 2769
Leone Leoni, *Sand* 21 12766
Leonidas of Tarentum 11 6642
Leopardi, Giacomo, *Katherine Hillard* 15 8977
Lerberghe, Charles van 16 9544
Lermontov, Mikhaïl Yurevich, 21 12587, 12596
Le Sage, Alain René, *J. G. Cooke* 15 8984
Leslie, Stephen, *E. H. Wright* ..... 23 13898 a
Lessing, Gotthold Ephraim, *E. P. Evans* 15 9005
Lessing's Estimate of Himself (Hamburg Dramaturgy) 15 9024
Let Dogs Delight to Bark and Bite (Poem), *Watts* 26 15723
Lethe (Poem), *Thomas* 24 14847
Letter to Dr. Styles, *Jefferson* 14 8249
— — his Wife, *Luther* 15 9334
— — James Madison, *Jefferson* 14 8252
— — Melanchthon, *Luther* 15 9333
— — Mr. Hopkinson, *Jefferson* 14 8247
— — Monsieur de Molière, Valet de Chambre du Roi, Lang 15 8887
— — Robert Skipwith, A, *Jefferson* .. 14 8245
— — the American People, A, *Galsworthy* ..... 10 6173 q

VOL. PAGE

Letter to the King, A (Poem), *Marot* 16 9735

Letters.
Abélard and Héloïse 1 23
Adams, Abigail: To her Husband, 1775–77, 1: 89; To her Sister, From France, 94; From London 100
— John: The Character of Franklin 1 133
— J. Q.: To his Father at the Age of Ten, 1: 137; At the Age of Eighteen 138
Alciphron: Epistolæ 1 278
Alcuin: To Charlemagne 1 302
Bacon: To Lord Burghley, 2: 1188; To the Lord Chancellor, Touching the History of Britain, 1193; To Villiers on His Patent as Viscount 1195
Beethoven: To Dr. Wegeler, 3: 1752; To Bettina Brentano, 1754; To Countess Guicciardi, 1755; To his Brothers, 1757; To the High Court of Appeals, 1759; To Baroness von Drossdick, 1760; To Zmeskall, 1761; To his Brother Johann, 1761; To Stephan V. Breuning 1762
Bentham: To George Wilson, 3: 1781; To Lord Lansdowne 1782
Bismarck: To Frau von Arnim, 4: 1934; To Oscar von Arnim, 1940; Confidential Dispatch to Manteuffel, 1948; To his Wife. 1935, 1941
Browne, Sir Thomas: A Letter to a Friend 4 2507
Burney: Letters 5 2827
Chesterfield: To His Son—Concerning Manners, 6: 3626; The Control of One's Countenance, 3626; Dress as an Index to Character, 3627; Some Remarks on Good Breeding 3627
Chrysostom: To Olympias on Encouragement in Adversity 6 3669
Cicero: To Tiro, 6: 3700; To Atticus, 3700; Sulpicius to, 3701; Reply to Sulpicius, 3704; To Terentia, 3706; Vacillation in the Civil War, 3707; Cæsar to, 3711; Pompey to, 3712; Cælius to, 3712; Matius to 3714
Cowper: To William Unwin on the Immutability of Human Nature, 7: 4115, To Rev. John Newton .. 4115
Darwin: To Miss Julia Wedgwood, 7: 4408; To J. D. Hooker, 4410, 4413; To T. H. Huxley, 4412; To E. R. Lankester 4412
Du Deffand, Madame: To the Duchesse de Choiseul, 7: 4472; To Mr. Crawford, 4473; To Horace Walpole 4474
Erasmus: Views on Life and Conduct, 9: 5530; Relating to the Monks, 5531; To Luther, 5533; Letter to Adrian VI ..... 5535; etc.
Franklin: To Madame Helvétius, 10: 5952; To Madame Brillon, 5953; To Lord Kames, 5955; To John Alleyne 5956
Froebel: The Letters of Froebel 10 6031
Fuller: To Elizabeth Hoar, on George Sand, 10: 6123; To R. W. Emerson, on Carlyle 6127
Galsworthy: A Letter to the American People ..... 10 6173 q
Jefferson: To Robert Skipwith, 14: 8245; To Mr. Hopkinson, 8247; To Dr. Styles, 8249; To James Madison 8252

VOL. PAGE

Letters.—*Continued*
Johnson: To Lord Chesterfield, **14:** 8292; To his Aged Mother, 8293; To Mr. Joseph Baretti, 8294; To his Aged Servant, 8294; To Boswell, 8295, 8299; To Mrs. Lucy Porter, 8297; To Mr. Perkins, 8298; To Mrs. Thrale 8299
Luther: To Melanchthon, **15:** 9333; To His Wife, 9334; To His Son Hans, aged Six 9340
Marot: A Rhymed Letter to the King **16** 9736
Maurice: To Rev. J. De La Touche, **16:** 9830; To Rev. Charles Kingsley 9832
Mendelssohn: To F. Hiller, **16:** 9888; To Herr Advocat Conrad Schleinitz, 9888; To his Sister, 9898; Letters from Italy and Switzerland 9889
Mirabeau: To the King of Prussia, **17:** 10086; To Vitry, 10090; To Chamfort 10095
Montagu: To E. W. Montagu, **17:** 10219, 10220; To Mr. Pope, 10222; To Mrs. S. C., 10225; To the Countess of Mar, 10226, 10231; To the Abbé X—, 10230; To the Countess of Bute 10232
More: To Lady More **17** 10297
Newton: To Francis Astor **18** 10621
Niebuhr: Letter to Jacobi, **18:** 10661; On the Importance of the Imagination 10663
Pliny: To Minutius Fundanus, **19:** 11587; To Socius Senecio, 11588; To Nepos, 11589; To Marcellinus, 11591; To Calpurnia, 11592, 11596; To Tacitus, 11593; To Maximus, 11596; To Fuscus, 11597; To the Emperor Trajan 11598
Plutarch: To His Wife on their Daughter's Death **19** 11641
Sand: A Traveler's Letters, **21:** 12786; Her Daughter, 12787; Venice 12788
Sévigné, To Her Cousin, M. de Coulanges, **22:** 13155; To M. de Coulanges, 13157; To Her Daughter, Madame de Grignan.. 13157
Voltaire: To Madame Du Deffand, **25:** 15483; To Dupont, 15483; To Rousseau, 15484; To an Italian Nobleman, 15487; To Theuriet 15488
Walpole: To Sir Horace Mann, **25:** 15568; To the Earl of Hertford, 15569; To George Montagu, Esq., 15570, 15577; To Mr. Gray, 15571; To the Countess of Ossory **25** 15578

Letters, *Burney* **5** 2827
— *Pliny the Younger* **19** 11587
— and the Life of Francis Bacon, The, *Spedding* **2** 1188
— concerning the English Nation, *Voltaire* **25** 15451, 15488
— from My Windmill, *Daudet* **7** 4447
— on the French Coup d'Etat, *Bagehot* **2** 1209
— to Dead Authors, *Lang* **15** 8887
Lettice White (Poem), *Ingelow* **13** 7979
Letty's Globe (Poem), *Turner* **24** 14641
Leva, La, *Pereda* **19** 11309
Lever, Charles **15** 9025
Levia Gravia (Poems), *Carducci* **5** 3209
Leviathan, *Hobbes* **12** 7382, 7384
Lewes, George Henry **15** 9037

VOL. PAGE

Libation-Pourers, The, *Æschylus* **1** 199
Liberty of Prophesying, The, *Jeremy Taylor* **24** 14554
Lie, Jonas **15** 9048
Life, *Ingersoll* ..... **13** 7990 o
— A, *Maupassant* **16** 9805, 9809
— (Poem), *Barbauld* **3** 1494
— (Poem), *Procter* **20** 11854
— (Poem), *Sill* **22** 13444
— and Death (Poem), *Amphis* **19** 11402
— — — of Jason, The (Poem), *William Morris* **2** 733
— — — — John of Barneveld, *Motley* **17** 10400
— — Old Age, *Heine* **12** 7212
— — Opinions, *Ewald* **9** 5620
— — Song (Poem), *Lanier* **15** 8899
— for Song (Poem), *Bruno* **5** 2622
— Hidden (Poem), *C. G. Rossetti* **20** 12408
— Lesson, A (Poem), *Riley* ..... **20** 12272 h
— Mask of Abraham Lincoln, On the (Poem), *Gilder* **11** 6354
— of Flowers, The (Poem), *Landor* .. **15** 8879
— — the Bee, *Maeterlinck* ..... **16** 9546 a
— on the Mississippi, *Clemens* **6** 3789
— Well Lost (Poem), *Bruno* **5** 2621
Life's Wandering, A, *Anon* **11** 6652
Light Conceits of Lovers (Poem), *Campion* **5** 3188
— of Asia, The, *Edwin Arnold* **2** 820, 839
— — Life, Seraphic Fire (Hymn), *Wesley* **26** 15808
Lights of Canopus, *Pilpay* **19** 11471
Lilliencron, Detlev von, *Ludwig Lewisohn* ..... **15** 9058 a
Lily of the Valley, The (Poem), *Atterbom* **2** 936
— — — — — (Poem), *Croly* **7** 4207
Lincoln, Abraham, *Hay* **12** 7098
— — *H. W. Mabie* **15** 9059
— — *Schurz* **21** 12992
— — (Fiction), *Churchill* (The Crisis) ..... **6** 3664 c
— — (Poem), *S. W. Mitchell* **17** 10141
— — On the Life-Mask of (Poem), *Gilder* **11** 6354
— — Speeches, *Lincoln* **15** 9065
Lindsay, Vachel, *Erskine* ..... **19** 11700 k
Lines (Poem), *Woodberry* **26** 16150
— on the Burial of the Champion of his Class at Yale College (Poem), *Willis* **26** 16014
— Printed Under Milton's Portrait (Poem), Dryden **8** 4943
— to an Inconstant Mistress (Poem), *Robert Aytoun* **2** 1108
— — — — — (Poem), Adapted by *Robert Burns* **2** 1108
Linnæus, *John Muir* **15** 9077
Lion-Makers, The, *Pilpay* **19** 11470
Lions, The (Poem), *Hugo* **13** 7734
Lion's Ride, The (Poem), *Freiligrath* **10** 6006
— Skeleton, The (Poem), *Turner* ... **24** 14639
Lister's "Granby," *Sydney Smith* ... **22** 13572
Literary and Political Addresses, *Lowell* **15** 9272
— Essays, *Lowell* **15** 9276
— History of the American Revolution, *Tyler* **25** 15136
— Judgments, *Joubert* **14** 8396
— Lapses, *Leacock* ..... **15** 8928 s

Literature. See also Anecdotes; Books and Reading; Drama; Essays; Fables, Fairy Tales; Fiction; Humor; Hymns; Oratory; Poetry, also names of Literatures, *e. g.*, American Literature.
Accadian-Babylonian and Assyrian Literature, *Toy* **1** 47
Anglo-Saxon Literature, *Robert Sharp* **1** 543
Antar, *Holden* **1** 586
Antiquity of Stories, The, *Phillips* (The Lost Arts) **19** 11424

	VOL.	PAGE
Literature.—*Continued*		
Arabian Nights, The, *Gottheil*	1	622
Arabic Literature, *Gottheil*	2	665
Argonautic Legend, The	2	731
Arthurian Legend, The, *Jones*	2	886
Assyrian Literature, *Toy*	1	47
Aucassin and Nicolette, *Warren*	2	943
Authorship, *Schopenhauer*	21	12950
Avesta, The, *Jackson*	2	1084
Babylonian Literature, Toy	1	47
Bacon-Shakespeare Craze, The, *White* (Studies in Shakespeare)	26	15877
Ballad, The, *Gummere*	3	1305
Bestiaries and Lapidaries, *Kuhns*	3	1852
Bétinet, Avenger of Letters, *Veuillot* (Les Odeurs de Paris)	25	15336
Brittany, The Heroic and Legendary Literature of, *William Sharp*	25	15377
Celtic Literature, *Sharp* and *Rhys*	6	3403
Classic and the Romantic in Literature, The, *Pater*	18	11166
Classical and of Modern Literature, Spirit of, *Sumner* (The Scholar)	23	14233
Criticism, *Amiel* (Journal)	1	489, 490
— *Schopenhauer*	21	12947
Critic's Account of his Critical Method, A, *Sainte-Beuve* (Nouveaux Lundis)	21	12662
Eddas, The, *W. H. Carpenter*	9	5113
Egyptian Literature, *Griffith*	9	5225
Essay on Criticism (Poem), *Pope*	19	11725
Essay-Writing, *Le Gallienne*	15	8962
Folk-Song, *F. B. Gummere*	10	5853
Genius of the North, The, *Atterbom*	2	934
Gesta Romanorum	10	6261
Greek Anthology, The, *Talcott Williams*	11	6637
Heroic and Legendary Literature of Brittany, The, *William Sharp*	25	15377
Holy Grail, Legend of the, *G. M. Harper*	13	7515
Homeric Hymns, The	13	7579
Icelandic Literature, *William Sharp*	13	7865
Indian Literature, *E. W. Hopkins*	13	7905
Intelligence and Genius, *Arnold* (Essays in Criticism)	2	855
Interpretation of Literature, The, *Dowden* (Transcripts and Studies)	8	4812
Irish Literary Renascence, *L. R. Morris*	13	7990 r
Kalevala, The, *Sharp*	14	8443
Latin-American Literature, *M. M. Ramsey*	15	8903
— — — since 1888, *Alfred Coester*	15	8928 a
Lecturing, *Sarcey* (Recollections)	21	12826
Literary Heresy, A, *Schérer*	21	12876
— Judgments, *Joubert* (Aphorisms)	14	8396
Literature and Life, *Brooks* (Essays)	4	2423
— — Poetry, *Cicero* (Oration)	6	3687
— of China, the, *R. K. Douglas*	6	3629
Literatures of France, England, and Germany, *Brunetière*	5	2609
Mabinogion, The, *Rhys*	15	9373
Magazine in America, The, *Paine*	18	10984
Main Currents in the Literature of the Nineteenth Century, *Brandes*	4	2306
Masques, *Ernest Rhys*	16	9777 p
Middle Ages, The, *Hallam*	11	6857
Migration of Fables, The, *Müller* (Chips from a German Workshop)	17	10429
Minnesingers, The, *C. H. Genung*	25	15582
Myths and Folk-Lore of the Aryan Peoples, *William Sharp* and *Ernest Rhys*	17	10522
New Testament, The, its Literary Grandeur, *Farrar*	17	10565
Nibelungenlied, The, *C. H. Genung*	18	10627
Office of Literature, The, *Birrell*	3	1908
Old Testament, The, and the Jewish Apocrypha, *C. H. Toy*	18	10775
Ossian and Ossianic Poetry, *William Sharp* and *Ernest Rhys*	18	10865
Pathos, *Patmore* (Principle in Art)	19	11192
Persons One Would Wish to Have Seen, *Hazlitt* (Table Talk)	12	7119
Pierre of Provence and the Beautiful Maguelonne, *Olga Flinch*	19	11428
Preliminary Discourse to the Treatise on Literature, *Staël*	23	13828
Profession of Authorship, The, *Gibbon* (New Grub Street)	11	6354 h
Professional Reviewer, The, *Bennett* (The Truth about an Author)	3	1772 f
Provençal Literature (The Troubadours, 1090–1290), *H. W. Preston*	20	11871
Recent Northern Literature, The Influence of, *Lemaître*	15	8965
Review Writing, *Bagehot* (The First Edinburgh Reviewers)	2	1210
Romance: Spenser and Shakespeare, *Friedrich Von Schlegel* (Lectures on the History of Literature)	21	12915
Shakespeare, The Example of, *Guizot* (Shakespeare and his Times)	11	6777
Sterlity of Literature, Causes of the, *Bagehot*	2	1213
Style, *Jonson*	14	8345
— *Joubert* (Aphorisms)	14	8394
— *Quintilian* (Institutes)	20	11990
Tahitian Literature, *La Farge*	24	14389
Talmud, The, *Max Margolis*	24	14453
Taste, *Bagehot* (Wordsworth, Tennyson, and Browning)	2	1212
Troubadour, The, *Sismondi* (Literature of the South of Europe)	22	13475
West, The, in American History, *Wilson*	26	16055
Words and Their Uses, *White*	26	15880
Writer, Of the Qualities of the, *Joubert* (Aphorisms)	14	8394
Literature and Life, *Brooks*	4	2423
— of the South of Europe, *Simonde de Sismonde*	22	13474
Lithology, *Pliny the Elder* (Natural History)	19	11575
Little Billee (Poem), *Thackeray*	24	14727
— Black Boy, The (Poem), *Blake*	4	2049
— Briar Rose, *Grimm*	11	6738
— Dorrit, *Dickens*	8	4632
— Eyolf, *Ibsen*	13	7846
— Field of Peace, The (Poem), *Roberts*	20	12301
— Minister, The, *Barrie*	3	1573, 1595
— Orphant Annie (Poem), *Riley*	20	12272 f
— Poems in Prose, *Baudelaire*	3	1630
— Red Riding-Hood, *Perrault*	19	11326
— Rivers, *Van Dyke*	25	15238
— Women, *Alcott*	1	288, 295
Lives and Sayings of the Philosophers, *Diogenes Laertius*	8	4712
— of Courtly Women, *Brantôme*	4	2323
— — Distinguished Men and Great Captains, *Brantôme*	4	2325
— — Illustrious Men, *Plutarch*	19	11602, 11605
— — Notable Women, *Brantôme*	4	2322
— — the English Poets, *Johnson*	14	8289, 8308
— — — Most Eminent Painters, Sculptors, and Architects, *Vasari*	25	15250
Livy, *W. C. Lawton*	15	9091
Ludd and Llevelys, *Mabinogion*	15	9378
Lochaber No More (Poem), *Ramsay*	20	12070
Lochiel's Warning (Poem), *Campbell*	5	3171

	VOL.	PAGE
Lochinvar (Poem), *Scott*	22	13060
Locke, John	15	9105
Locker-Lampson, Frederick, *Elizabeth Stoddard*	15	9111
Lockhart, John Gibson	15	9125
Locksley Hall (Poem), *Tennyson*	24	14597
Locusts, The, *Newman* (Callista)	18	10610
— and Wild Honey, *Burroughs*	5	2870
Lodge, Thomas	15	9139
Lodging for the Night, A, *Stevenson*	23	13958
Lohengrin (Poem), *Wagner*	13	7549
Lombard Street, *Bagehot*	2	1232
London, Jack, *Leland Hall*	15	9142 a
London, *Besant*	3	1840
— *Fuller* (Worthies of England)	10	6135
— *Verhaeren*	25	15312 g
— 1802 (Poem), *Wordsworth*	26	16215
— The Great Fire in, *Evelyn* (Diary)	9	5597
— — Plague in, *Defoe*	8	4489
Longfellow, Henry Wadsworth, *C. F. Johnson*	15	9143
— and the Water-World, *Henley* (Views and Reviews)	12	7238
Longing (Poem), *Carmen Sylva*	23	14335
— for Jerusalem (Poem), *Hallevi*	11	6874
Longings (Poem), *Kingsley*	14	8616
Longueville, Madame de, *Cousin*	7	4084
Longus	15	9197
Lopez, Vicente Fidel	15	8923
Lord Jim, *Conrad*	7	3956 d, 3956 j
— Ormont and his Aminta, *Meredith*	16	9934
— Randal (Poem), *Anon*	3	1335
— Ullin's Daughter (Poem), *Campbell*	5	3174
Lorelei (Poem), *Eichendorff*	9	5358
— The (Poem), *Heine*	12	7192
Lorenzaccio, *Musset*	17	10491
Lorenzo Benoni, *Ruffini*	21	12471
Lorna Doone, *Blackmore*	4	2015
Loss and Gain, *Newman*	18	10614
Lost Arts, The, *Wendell Phillips*	19	11424
— Caravan, The (Poem), *Thomson*	24	14856
— Chord, A (Poem), *Adelaide Procter*	20	11860
— Eden, The (Poem), *Watson*	26	15716 e
— Glove, The, *Conscience*	7	3964
— Manuscript, The, *Freytag*	10	6013, 6015
— Pleiad, The (Poem), *Hemans*	12	7234
— Steamship, The (Poem), *O'Brien*	18	10742
Lothair, *Beaconsfield*	3	1636, 1653
Loti, Pierre	15	9203
Lotos-Eaters, The (Poem), *Tennyson*	24	14592
Lotus Eating, *G. W. Curtis*	7	4225
Louis XI., *Comines* (Memoirs)	7	3925, 3929, 3932
— — *Delavigne*	8	4529
— XVI, King of France, *Carlyle* (French Revolution)	6	3297
Louise et Barnavaux, *Mille*	17	10026 d
Louisiana (Poem), *Fréchette*	10	5969
Love, *Emerson*	9	5443
— *Hobbes* (Human Nature)	12	7383
— *Posidippus*	11	6642
— (Poem), *Herbert*	12	7255
— (Poem), *Jāmi*	13	8111
— (Poem), *Lodge*	15	9142
— among the Ruins (Poem), *Robert Browning*	5	2574
— at Sea (Poem), *Swinburne*	23	14325
— Divine, all Love excelling (Hymn), *Wesley*	26	15809
— First, *Ewald* (Life and Opinions)	9	5620
— for Love, *Congreve*	7	3948
— in a Cottage (Poem), *Willis*	26	16015
— — Exile (Poem), *Blind*	4	2076
— — the Country (Poem), *Tibullus*	24	14941
— — Springtime (Poem), *Shakespeare*	22	13205
— — the Valley (Poem), *Meredith*	16	9939 a
— is All (Poem), *Catullus*	6	3368
— -Letters of Smith, The, *Bunner*	5	2733
— of Simætha, The (Poem), *Theocritus*	24	14776
— Poems, *'Umar bn Rabī'a*	2	683
— Serviceable (Poem), *Patmore*	19	11185
— Songs (Poem), *Heine*	12	7193
— Stories from Many Countries, *Goldschmidt*	11	6495
— the Life-Giver (Poem), *Michel Angelo*	16	9980
— The Nature of, *Bible*	17	10591
Lovely Mary Donnelly (Poem), *Allingham*	1	437
Lover, Samuel	15	9216
— prayeth not to be disdained, The (Poem), *Wyatt*	26	16234
Lovers, The, *Andersen*	1	518
— and a Reflection (Poem), *Calverley*	5	3111
Lover's Melancholy, The, *Ford*	10	5893
Lovers of Gudrun, The (Poem), *Morris*	17	10357
Lover's Sigh, A (Poem), *Anacreon*	1	499
Love's Ferriage (Poem), *Agathias*	11	6649
— Growth (Poem), *Donne*	8	4776
— Immortality, *Strato*	11	6646
— Labour's Lost, *Shakespeare*	22	13195
— Lament (Poem), *Shakespeare*	22	13206
— Rhapsody (Poem), *Shakespeare*	22	13196
— Somnambulist (Poem), *Blind*	4	2079
— Young Dream (Poem), *Thomas Moore*	17	10287
Low-Backed Car, The (Poem), *Lover*	15	9218
Lowell, Amy, *Erskine*	19	11700 j
— James Russell, *Henry James*	15	9229
— — — Elmwood (Poem), *Aldrich*	1	321
Lower Depths, The, *Gorky*	11	6564 o
Lowlands of Holland, The (Poem), *Anon*	10	5872
Loyola and the Jesuits, *Macaulay* (Essay on Ranke's "History of the Popes")	16	9411
Loyson, Paul Hyacinthe	8	4864 s
Lubbock, Sir John	15	9279
Lucian of Samosata, *E. J. Putnam*	15	9285
Lucien Leuwen, *Beyle*	3	1868
Lucifer, *Vondel*	25	15494
Lucile (Poem), *Lytton*	15	9352
Luck of Edenhall, The (Poem), *Uhland*	25	15188
Lucretius, *Paul Shorey*	15	9304
Lullaby (Poem), *Thomas Dekker*	8	4527
— (Poem), *Giusti*	11	6356
Lusiads, The (Poem), *Camoens*	5	3134, 3137
Luther, Martin, *Erasmus* (Correspondence)	9	5533
— — *C. D. Hartranft*	15	9319
Luther's Letter to his little son Hans, aged six, *Luther*	15	9340
— Table-Talk, *Luther*	15	9341
Lützow's Wild Chase (Poem), *Körner*	14	8730
Luxury, *Lucretius* (De Rerum Natura)	15	9315
Lycidas (Poem), *Milton*	17	10051
Lyell's "Antiquity of Man," *Darwin* (Life and Letters)	7	4410
Lying in the Grass (Poem), *Gosse*	11	6568
Lyons, Festival of Henry II at *Brantôme* (Lives of Courtly Women)	4	2326
Lyra Celtica, *E. A. Sharp, ed*	6	3422, 3434
Lyric, *Amaru*	13	7935, 7964
— *Bhartrihari*	13	7935, 7964
— *Kālidāsa*	13	7963
Lys dans la Vallée, Le, *Balzac*	3	1358
Lysistrata, The, *Aristophanes*	2	763
Lytton, Edward George Earle Lytton Bulwer- see Bulwer-Lytton, Edward.		
— — Robert, 1st earl of	15	9348
Maartens, Maarten, *William Sharp*	15	9357
Mabie, Hamilton Wright	15	9372 a
Mabinogion, The, *Ernest Rhys*	15	9373
McCarthy, Justin	16	9440
Macaulay, Thomas Babington, *Bagehot*	2	1218
— — — *Gladstone* (Gleanings of Past Years)	11	6361

	VOL.	PAGE
Macaulay, Thomas Babington, *J. B. McMaster*	16	9381
— — — *Sydney Smith*	22	13571
Macbeth, *Shakespeare*	22	13264 t
Macbeth's Witches, *Holinshed* (Chronicles)	12	7446
Macdonald, George	16	9455
Macé, Jean	16	9473
Macedonius	11	6647, 6648
Machiavelli, Niccolo, *C. P. Neill*	16	9479
Machines, *Samuel Butler* (Erewhon)	5	2934 p
Mackaye, Percy	16	9494 a; 19 11700 p; 8 4865 b
Mackenzie, Compton	9	5686 p
Maclaren, Ian, see Watson, John.		
MacLeod, Norman	16	9495
— of Dare, *Black*	4	1987
McMaster, John Bach	16	9503
Macphail, Andrew, *Archibald Macmechan*	16	9514 a
Madách, Emerich, *G. A. Kohut*	16	9515
Mademoiselle de Mersac, *W. E. Morris*	18	10686, 10699
Mademoiselle's Campaigns, *Higginson*	12	7359
Madison, James	16	9531
Madman or Saint? *Echegaray*	8	5104
Madness of King Goll, The (Poem), *Yeats*	6	3425
Madonna of the Future, The, *Henry James*	13	8075
Madrigal (Poem), *William Drummond*	8	4916
— A, To Astræa (Poem), *Ronsard*	20	12381
Mæcius	11	6647
Maeterlinck, Maurice, *William Sharp*	16	9541; 8 4864 u
Magazine in America, The, *Paine*	18	10984
Magda, *Sudermann*	23	14165, 14180
Magee, W. K. see Eglinton, John.		
Magellan, Ferdinand, *Fiske* (Discovery of America)	10	5781
Magic Scythe, The, *Arnason*	2	806
Maginn, Dr. William	16	9564
Magyar Literature, see Hungarian Literature.		
Mahâbhārata	13	7924, 7955
Mahâbhārata (Poem), *Edwin Arnold*	2	830
Mahaffy, John Pentland	16	9569
Mahan, Alfred Thayer	16	9580
Mahogany Tree, The (Poem), *Thackeray*	24	14729
Mahon's "History of the War of the Succession in Spain," *Macaulay*	16	9402
Maid Marian, *Peacock*	19	11226
— of Athens (Poem), *Byron*	5	2943
— — Honour, The, *Massinger*	16	9799
— — Orleans, The, *Schiller*	21	12881
Maid-Servant, Engaging a, *Defoe* (Everybody's Business is Nobody's Business)	8	4510
Maiden from Afar, The (Poem), *Schiller*	21	12888
— of the Crags, *Annunzio*	1	576
Maidenhood (Poem), *Longfellow*	15	9156
Maiden's Lament, A (Poem), *Sakanōe*	14	8158
— — The (Poem), *Schiller*	21	12887
Maid's Tragedy, The, *Beaumont and Fletcher*	3	1691
Maimonides, Moses, *Rabbi Gottheil*	16	9589
Main Currents in the Literature of the Nineteenth Century, *Brandes*	4	2306
Maine, Sir Henry, *D. M. Means*	16	9605
Mainsail Haul, A (Poem), *Masefield*	16	9777 d
Maintenon, Madame de, at the Review, *Saint-Simon* (Memoirs)	21	12715
Maison du Chat-qui-pelote, *Balzac*	3	1356
Maistre, Xavier de	16	9617
Makamat (Poems), *al-Hariri*	2	697
Making an Omelette, *Droz*	8	4893
Makura no Sōshi, *Shōnagon*	14	8166
Mālavikāgnimitra, *Kālidāsa*	14	8456, 8458
Malay Archipelago, The, *A. R. Wallace*	25	15519
Malbrouck (Poem), *O'Mahony*	18	10854
Mallock, William Hurrell	16	9623
Malory, Sir Thomas	2	904
— — — and the "Morte d'Arthur" *Ernest Rhys*	16	9645
Man, *Amiel* (Journal)	1	486
— Against the Sky, The (Poems), *E. A. Robinson*	20	12319 c
— and Superman, *Shaw*	22	13265 r
— in Harmony with Nature (Poem), *Very*	25	15326
— — the Pit, The, *Pilpay*	19	11485
— of Letters, The, *Mendes*	16	9912
— — Property, The, *Galsworthy*	10	6173 b
— Philosophy of the History of, *Herder*	12	7264
Man-Servant and the Water-Elves, The, *Arnason*	2	809
Man Was Made to Mourn (Poem), *Burns*	5	2851
— Who Married a Dumb Wife, The, *France*	10	5910 e, 5919 e
— with the Broken Ear, The, *About*	1	38
— without a Country, The, *Hale*	11	6823
Manalo, El (Poem), *E. B. Stoddard*	23	14025
Manchy, The (Poem), *Leconte de Lisle*	15	8954
Mandalay (Poem), *Kipling*	14	8662
Mandeville, Sir John	16	9655
Mandoline (Poem), *Verlaine*	25	15316
Mandragola, *Machiavelli*	16	9481
Mangan, James Clarence	16	9664
Manifesto of the Communist Party, The, *Marx*	16	9776 i

Manners and Customs.

Age of Homespun, The, *Bushnell*	5	2918
American Manners in 1850, *Rhodes* (History of the United States)	20	12219
Americans in Europe, *Fuller* (At Home and Abroad)	10	6124
Backwoodsmen, The, *Roosevelt* (Winning of the West)	20	12390
Bohemianism, *Hamerton* (Human Intercourse)	11	6884
Café, The, *Banville* (Soul of Paris)	3	1475
Childhood in Ancient Life, *Mahaffy* (Old Greek Education)	16	9571
Chivalry, *Fitzgerald* (Euphranor)	10	5800
Church, Behavior at, *Steele* (The Guardian)	23	13878
Coffee-House, The, *Macaulay* (History of England)	16	9386
Coffee-Houses, *Steele* (The Guardian)	23	13885
Colonists, Customs of the, *Hildreth* (History of the United States)	12	7373
Comedy of Manners at Versailles, The, *Taine* (The Ancient Régime)	24	14427, 14434, 14445
Cornish Wreckers, The, *Baring-Gould* (Vicar of Morwenstow)	3	1537
Coronation in Presburg, A, *Mendelssohn* (Letters)	16	9891
Court Life in Germany, *Wilhelmine von Bayreuth* (Memoirs)	26	15973
— of Urbino, The, *Castiglione* (Il Cortegiano)	6	3343
Courtier's Life, The, *Barclay* (Eclogues)	3	1500
Dancing of Royalty, The, *Brantôme* (Lives of Notable Women)	4	2322
Dinner in the Grand Vizier's Harem, *Montagu* (Letter)	17	10226
Domestic Service, *Whipple*	26	15840
Eating and Drinking, *Brillat-Savarin* (Physiology of Taste)	4	2367
Eighteenth Century, The, *Schérer* (Woman in the Eighteenth Century)	21	12867
Fans, *Addison*	1	169
Fashion, *La Bruyère* (Characters)	14	8762

VOL. PAGE

Manners and Customs.—*Continued*
Fashion, A Year of, *Walpole* (Letter) 25 15569
Festival of Henry II. at Lyons, *Brantôme* (Lives of Courtly Women) 4 2326
— — the Queen of Hungary at Bains, *Brantôme* (Lives of Courtly Women) 4 2325
Fifteenth Century, The, *Stubbs* (Constitutional History of England) 23 14143
Funeral of George II., *Walpole* (Letter) 25 15570
Gauls and Germans, The, Ancient, *Cæsar* (The Gallic Wars) 5 3057
Germans, Early, Tacitus (Germania) 24 14377
Gladiatorial Shows, Moral Influence of, *Lecky* (European Morals) 15 8935
Gul's Horne Booke, From the, *Dekker* 8 4523
Hand-Shaking, *Sydney Smith* 22 13571
Highwayman, The, *Macaulay* (History of England) 16 9395
Japanese Court Festivals (Makura no Sōshi) 14 8166
Latian Farm, A, *Cato* (De Agricultura) 6 3350
Letters to His Son, *Chesterfield* 6 3626
Manners and Fashion, *Spencer* (Illustrations of Universal Progress) 23 13710, 13727
Marriages, Early, *Franklin* (Letter) 10 5956
Modern Life, Some Changes in, *Sumner* 23 14228
Mourning, Public, *Steele* (Tatler) 23 13888
New England Auction, *Prime* (Along New England Roads) 20 11828
Pepys's Diary 19 11288
Persian Letters, *Montesquieu* 17 10268
Roman Civilization under Nero, *Farrar* (Early Days of Christianity) 9 5633
Salem Witchcraft, *Palfrey* (History of New England) 18 10990
Scythian Customs, Curious, *Herodotus* 12 7296
Stage-Coach, The, *Irving* (Sketch Book) 13 8041
Tobacco, A Tribute to, *Bodmer* (Dürer) 4 2132
Troubadour, The, *Sismondi* (Literature of the South of Europe) 22 13475
Troubadours, The, *Preston* 20 11871
Washing of Hands, The, *Edersheim* (Life and Times of Jesus) 9 5146

Manners and Fashion, *Spencer* 23 13710, 13727
Manon Lescaut, *Prévost d'Exiles* 20 11807, 11808
Mansfield Park, *Austen* 2 1070
Mantik-ut-Tair (Poem), *Farid-uddin Attar* 10 5806
Manxman, The, *Caine* 5 3068
Manyōshū 14 8147, 8157
Manzoni, Alessandro, *M. F. Egan* 16 9671
Marathon, The Battle of, *Snider* (A Walk in Hellas) 22 13603
Marble Faun, The, *Nathaniel Hawthorne* 12 7059, 7092
Marcella, *Ward* 25 15643, 15645
March (Poem), *Cawein* 6 3370 h
Marchaunt Adventurers (Poem), *Noyes* 18 10732 d
Marco Bozzaris (Poem), *Halleck* 11 6862
Marcus Argentarius 11 6643
— Aurelius Antoninus, see Aurelius Antoninus, Marcus.
Margaret, *Judd* 14 8400
Margherita Pusterla, *Cantù* 5 3200

VOL. PAGE

Marguerite d'Angoulême 16 9702
Maria, *Isaaks* 13 8046, 8047
— Stuart, *Schiller* 21 12881
— — i Skotland, *Björnson* 4 1964
Mariana, Epilogue of, *Echegaray* 8 5112 a
Mariatta (Poem), *Kalevala* 14 8453
Marie, *Heine* 12 7203
— Stuart, Adieux à (Poem), *Swinburne* 23 14322
Marius, the Epicurean, *Pater* 18 11161
— Speech of, *Sallust* (History of the War against Jugurtha) 12 12754
Marjorie Fleming, *John Brown* 4 2439
Mark Twain, see Clemens, Samuel Langhorne.
Marlowe, Christopher 16 9714
Marmion (Poem), *Scott* 22 13060
Marot, Clément 16 9729
Marquise Une (Poem), *Dobson* 8 4752
Marriage, *Gogol* 11 6458
— (Poem), *Gibson* 11 6332 e
— of Figaro, The, *Beaumarchais* 3 1666
— Ring, The, *Jeremy Taylor* 24 14559
— Song (Poem), *Shakespeare* 22 13192
Marryat, Frederick 16 9737
Marsh, The (Poem), Gautier 10 6233
Marshes of Glynn, The (Poem), *Lanier* 15 8900
Marsyas (Poem), *Roberts* 20 12302
Marta y Maria, *Palacio Valdés* 10 6156; 25 15200, 15204
Martial, *Caskie Harrison* 16 9750
Martian, The, *Du Maurier* 8 5060
Martin Chuzzlewit, *Dickens* 8 4631
Martineau, James 16 9759
Martinus Scriblerus, Memoirs of, *Arbuthnot* 2 729
Martyn, Edward 13 7990 x
Martyre, La, *Richepin* 20 12246 c
Marvel, Ik, see Mitchell, Donald Grant.
Marvell, Andrew 16 9770
Marx, Karl, *W. E. Walling* 16 9776 a
Mary, *Björnson* 4 1967
— Anerley, *Blackmore* 4 2032
— Booth (Poem), *Parsons* 18 11118
— Hamilton (Poem), *Anon* 3 1331
Marzio's Crucifix, *Crawford* 7 4159
Masefield, John, *Joyce Kilmer* 16 9777, 19 11700 f
Masnavi, The (Poem), *Rūmī* 21 12489, 12494
Masques, *Ernest Rhys* 16 9777 p
Massacre of the Innocents, The, *Eekhoud* 9 5190
— — — — — *Maeterlinck* 16 9542
Massillon, Jean Baptiste, *J. F. Bingham* 16 9780
Massinger, Philip, *A. M. Sholl* 16 9797
Master Builder, The, *Ibsen* 13 7846
— of the Feast, The, *Petronius* 19 11394
— Paul (Poem), *Petőfi* 19 11350
Masters, Edgar Lee, *Erskine* 19 11700 g
Match, A (Poem), *Swinburne* 23 14326
Mater Triumphalis (Poem), *Swinburne* 23 14315
Materialism and Idealism, *Huxley* 13 7822
Matrimony, *W. E. Norris* 18 10686, 10688
Matthews, Brander, *E. H. Wright* 16 9802 a
Maud (Poem), *Tennyson* 24 14583, 14624
— Müller (Poem), *Whittier* 26 15921
Maupassant, Guy de, *Firmin Roz* 16 9803 d
Mauprat, *Sand* 21 12766
Maurice, Frederick Denison 16 9828
Max Havelaar, *E. D. Dekker* 8 4515
Maximilian at the Diet of Worms, *Ranke* (History of the Latin and Teutonic Nations) 20 12092
Maximina, *Palacio Valdes* 25 15201

Maxims.
Amiel 1 480
Bacon 2 1200
Beecher 3 1723

	VOL.	PAGE
Maxims.—*Continued*		
Chinese Maxims	6	3643
Egyptian	9	5327, 5340
Epictetus	9	5505
Erasmus	9	5522
Froebel	10	6033
Fuller, Thomas	10	6136
Goethe	11	6453
Greek	11	6640
Heine	12	7200
Heraclitus	12	7248
Hesiod	12	7331
Japanese	14	8171
Joubert	14	8388
Luther: Table-Talk, 15: 9341; Sayings		9345
Martial	16	9753
Menander	19	11407
Pythagoras	8	4724
Richter	20	12256
Rochefoucauld, La	20	12322
Sa'di	21	12654
Selden	22	13101
Voltaire	25	15480
May (Poem), *Barnes*	3	1566
— Day Song (Poem)	17	10539
— Morn Song (Poem), *Motherwell*	17	10371
May-Night (Poem), *Petőfi*	9	11351
Maykov, Apollon Nikolayvich	21	12589, 12604
Mazeppa (Poem), *Byron*	5	2983
Mazzini, Joseph, *Frank Sewall*	16	9843
Meaning of Heresy, The, *Lessing*	15	9018
Measure for Measure, *Shakespeare*	22	13194
Meditation (Poem), *Baudelaire*	3	1624
Meditations, *Descartes*	8	4593
— *Marcus Aurelius*	2	1023, 1028
Méditations (Poems), *Lamartine*	15	8803
Meghadūta (Kālidāsa)	13	7934, 7962; 14 8475
Meinhold, Johann Wilhelm	16	9853
Melancholia (Poem), *Watson*	26	15716 f
Melancholy, Ode to (Poem), *Fletcher*	3	1685
— The Anatomy of, *Robert Burton*	5	2905
Meleager	11	6644
Melville, Herman	16	9867
Memoirs, see Diaries, Journals, etc.		
— of Martinus Scriblerus, *Arbuthnot*	2	729
Memorabilia, *Xenophon*	22	13637
Memoriæ Positum (Poem), *Lowell*	15	9265
Memorial Verses (Poem), *Matthew Arnold*	2	871
Memories and Studies, *William James*	13	8109 o
Memory (Poem) *Aldrich*	1	318
Men, Certain Qualities in, *Hobbes* (Leviathan)	12	7384
Men, Women, and Ghosts, *Ward*	25	15625
Menæchmi, *Plautus*	19	11561
Menander, *Lawton*	19	11397, 11405
Menaphon, *Greene*	11	6698
Mendelssohn-Bartholdy, Felix	16	9886
Mendès, Catulle	16	9900
Mendicant Friars, *Erasmus* (Adages)	9	5524
Menendez y Pelayo, Marcelino, *Federico de Onis*	16	9914 a
Mensonges, *Bourget*	4	2252
Mercedes (Poem), *E. B. Stoddard*	23	14025
Merchán, Rafael M	15	8922
Merchant House among the Islands, The, *Carlén*	5	3226
— of Venice, *Shakespeare*	22	13203, 13229
Mere Literature and Other Essays, *Wilson*	26	16048 n
Meredith, George, *A. M. Sholl*	16	9915
— — Poetry, *G. E. T. Slaughter*	16	9920
— Owen, see Lytton, Edward Robert, earl of		
Meriasek, The Life of St	6	3446
Mérimée, Prosper, *Grace King*	16	9941
Merlin's Pet Fairy, *Scribe*	22	13084
Mermaid, The (Poem), *Atterbom*	2	941
Merman, The, *Arnason*	2	803
Mérou, Martin Garcia	15	8922
Merry Lark was Up and Singing, The (Poem), *Kingsley*	14	8614
— Wives of Windsor, *Shakespeare*	22	13193
Messiah (Poem), *Pope*	19	11754
— The (Poem), *Klopstock*	14	8702
Metamorphoses, The, *Apuleius*	1	600, 608
Metamorphosis, The (Poem), *Suckling*	23	14162
Metaphysics, The, *Aristotle*	2	799
Meteorographia, *Galton*	10	6175
Methods of Study in Natural History, *Agassiz*	1	218
Métromanie, La, *Piron*	19	11507
Metz, *Barrès* (Colette Baudoche)	3	1570 h
Mexican Nun, The, *John Malone*	16	9956
Mexico, The Conquest of, *Diaz Del Castillo*	8	4614
— — — —*Prescott*	19	11771
Meyer, Konrad Ferdinand	16	9965
Michael Angelo	16	9977
— — Life of, *Grimm*	11	6725
— — *Michelet* (The Renaissance)	16	9990
— Kohlhaas, *Kleist*	14	8667, 8668
— Kramer, *Hauptmann*	12	7040 k
Michelangelo (Poem), *Hérédia*	12	7282
Michelet, Jules, *Goncourt* (Journal)	11	6555
— — *Grace King*	16	9982
Mickiewicz, Adam, *C. H. Genung*	16	9995
Midsummer Night's Dream, A, *Serao*	22	13134
— — — *Shakespeare*	22	13197
Mie Prigioni, Le, *Pellico*	19	11265, 11266
Mignon's Song (Poem), *Goethe*	11	6440
Milan, The Conspiracy against Carlo Galeazzo, Duke of, *Machiavelli* (History of Florence)	16	9488
Miles Gloriosus, *Plautus*	19	11560, 11563
Militarism, *Ferrero*	9	5648 j
Militia System as Distinguished from a Standing Army, The, *Hamilton* (Federalist)	12	6900
Milken Time (Poem), *Barnes*	3	1567
Mill, John Stuart, *R. T. Ely*	17	10007
Mill on the Floss, The, *Eliot*	9	5375
Mille, Pierre, *J. W. Cunliffe*	17	10026 a
Miller, Joaquin	17	10027
— The, *Verhaeren*	25	15312 k
— of Hell, The (Voyage of Maeldun)	6	3408
Milton (Poem), *Longfellow*	15	9185
— John, *E. S. Nadal*	17	10037
— — "Paradise Lost," *Johnson*	14	8308
— — Portrait, Lines Printed Under (Poem), *Dryden*	8	4943
Mimi Pinson, *Musset*	17	10493
Mimnermus	25	15166
Mindowe, *Slowacki*	22	13511
Ministers, *Holmes* (The Poet at the Breakfast-Table)	12	7476
Minister's Wooing, The, *Stowe*	23	14070, 14096
Minna von Barnhelm, *Lessing*	15	9006
"Minstrel Love," Song from (Poem), *Fouqué*	10	5908
Minstrel's Curse, The (Poem), *Uhland*	25	15189
Mirabeau, *Holst*	12	7497
— *F. N. Thorpe*	17	10077
Miranda, *Fogazzaro*	10	5852 b
Mirèio (Poem), *Mistral*	17	10098, 10100
Mirgorod, *Gogol*	11	6466
Mirror, The, *Mendès*	16	9908
Mirza-Jussuf (Poem), *Bodenstedt*	4	2127
Mirzah, The Vision of, *Addison*	1	165
Misanthrope, The, *Molière*	17	10168
— — (Poem), *Callimachus*	5	3106
Miscellaneous Sayings, *Thomas Fuller*	10	6136
Misérables, Les, *Hugo*	13	7721, 7751
Misery of Tyranny, The (Poem), *Menander*	19	11407
Miss Bretherton, *Ward*	25	15642
— Marjoribanks, *Oliphant*	18	10823

VOL. PAGE

Miss Mehetabel's Son, *Aldrich*.....1 331
— Tempy's Watchers, *Jewett*.....14 8271
Missal, The (Poem), *Sully-Prud-homme*.....23 14212
Mrs. Battle's Opinions on Whist, *Lamb*.....15 8839
— Eliz. Wheeler (Poem), *Herrick*...12 7316
— Siddons, *Sydney Smith*.....22 13570
Missionary Hymn, The (Hymn), *Heber*12 7155
— Sheriff, The, *Thanet*.....24 14735
Mississippi, Life on the, *Clemens*.... 6 3789
Mr. Britling Sees it Through, *Wells*.. 9 5686 r
— Dooley in Peace and in War, *Donne*.....8 5068 c
Mr. Hosea Biglow to the Editor of the Atlantic Monthly (Poem), *Lowell*.....15 9258
— Midshipman Easy, *Marryat*.....16 9747
— Pepper, *C. F. Browne*.....4 2469
Mistral, Frédéric, *H. W. Preston*....17 10097
Mitchell, Donald Grant.....17 10110
— S. Weir.....17 10123
Mitford, Mary Russell.....17 10143
Mnesalcus.....11 6643
Modern and Classical Essays, *Myers*.....17 10511
— Endymion, The, *W. E. Aytoun*... 2 1124
— History of the Devil, The, *Defoe*.. 8 4507
— Instance, A, *Howells*.....13 7655 a
— Love (Poem), *Meredith*.....16 9940
— Painters, *Ruskin*.....21 12539
— Poets and Cosmic Law, *Myers*...17 10512
Modernness, *Baudelaire*..... 3 1629
Mohammed: Mahomet's Death and Character, *Gibbon* (Decline and Fall of the Roman Empire).....11 6308
Mohawks, *Braddon*.....4 2292
Molière, *Brander Matthews*.....17 10153
— Letter to, *Lang*.....15 8887
— To (Poem), *Boileau*.....4 2149
Mommsen, Theodore, *W. C. Lawton*.17 10206
Mon Rêve Familier (Poem), *Verlaine*.25 15320
— Tombeau (Poem), *Beranger*..... 3 1798
Monarchy, *Erasmus* (Adages)..... 9 5522
Monastic Luxury, *St. Bernard*..... 3 1823
Monde, Le; où, L'On s'Ennuie, *Pailleron*.....18 10962
Money Question, The, *Dumas, Jr.*8 5004, 5016
Monk's Wedding, The, *Meyer*.....16 9967
Monna Vanna, *Maeterlinck*.....16 9546 a
Monotony (Poem), *Menander*.....19 11406
Monsieur Alphonse, *Dumas Jr*..... 8 5007
— Madame, and Baby, *Droz*..... 8 4891
M. Poirier's Son-in-Law, *Augier*.... 2 1006
Montagu, Lady Mary Wortley, *A. M. Sholl*.....17 10217
— — — — — *Walpole*.....25 15568
Montaigne, Michel Eyquem de, *Ferdinand Bôcher*.....17 10237
Montalembert, Count Charles de, *Oliphant*.....18 10821
Montcalm and Wolfe, *Bancroft* (History of the United States)... 3 1450
— — — *Parkman*.....18 11109
Monte Circello (Poem), *Aleardi*..... 1 353
Montesquieu, *D'Alembert* (Encyclopédie).....1 357
— *F. N. Thorpe*.....14 10249
Montmorency, M. Le Constable Anne de, *Brantôme*..... 4 2325
Montreal, A Psalm of (Poem), *Samuel Butler*..... 5 2934 n
Monument, A (Poem), *Pushkin*.....21 12594
Moody, William Vaughn, *Joyce Kilmer*..17 10269 b; 8 4865 b; 19 11700 o
Moon, The, What it saw, *Andersen*.. 1 517
Moonlight March, The (Poem), *Heber*.....12 7159
Moonstone, The, *Wilkie Collins*..... 7 3882
Moore, George, *H. M. Ayres*.....17 10270 a
— Thomas, *Thomas Walsh*.....17 10271
— — When Tom Moore Sang, *Willis* (Pencilings by the Way).....26 16003

VOL. PAGE

Moors, The Spanish, *Prescott* (History of Philip II).....19 11799
Moosehead Journal, A, *Lowell*.....15 9267
Moral Equivalent of War, The, *William James*.....13 8190 o
— versus Intellectual Principles in Human Progress, *Buckle* (History of Civilization in England)... 5 2677
Morality and Fear, *Bagehot* (Bishop Butler)..... 2 1219
Morals and Legislation, An Introduction to the Principles of, *Bentham*.. 3 1776
More, Margaret, *Thomas Fuller* (Worthies of England).....10 6131
— Sir Thomas, *A. M. Sholl*.....17 10295
Morgante Maggiore, Il (Poem), *Pulci*.....20 11891, 11893
Morier, James Justinian.....17 10304
Mörike, Eduard.....17 10318
Morley, John.....17 10323
Morning (Poem), *Keble*.....14 8516
— Call, A (Poem), *Catullus*..... 6 3363
— Song (Poem), *Ingemann*.....13 7990
— Thought, A (Poem), *Sill*.....22 13443
Morris, William, *W. M. Payne*.....17 10337
Mors Benefica (Poem), *Stedman*.....23 13865
Morte d'Arthur, *Malory*
2 904; 13 7530; 16 9648
Moschus.....17 10360
Moscow, *Bismarck* (Letter)..... 4 1938
Moses (Poem), *Vigny*.....25 15343
— as a Legislator, *Josephus* (Antiquities).....14 8364
Mosses from an Old Manse, *Nathaniel Hawthorne*.....12 7087
Most Beautiful Woman in Paris, The, *Halévy*.....11 6833
Mother, The (Poem), *Carducci*..... 5 3219
— and Poet (Poem), *E. B. Browning*. 4 2539
— of Pearl, *France*.....10 5918 j
Mother's Grave, A (Poem), *Uhland*.25 15196
Motherwell, William.....17 10365
Motley, John Lothrop, *J. F. Jameson*.....17 10373
Mottoes and Commentaries of Mother-Play, The, *Froebel*.....10 6029
Mouche, La (Poem), *Béranger*..... 3 1788
Mountain Boy, The (Poem), *Uhland*.25 15192
Mountains of California, The, *Muir*.17 10406
Mourning Bride, The, *Congreve*..... 7 3954
— Garment, The, *Greene*.....11 6694
Mouse that fell into the Pot, The (Poem), *Babrius*..... 2 1151
Mower, The, to the Glow-Worms (Poem), *Marvel*.....16 9774
Mower's Song, The (Poem), *Marvel*..16 9774
Mricchakatikā, *Çūdraka*.....13 7930, 7960
Mu'allakât (Poems).....2 667, 676, 681
Much Ado about Nothing, *Shakespeare*.....22 13194, 13227
Mufáddalíyát (Poems)..... 2 682
Mugby Junction, *Dickens*..... 8 4641
Muir, John.....17 10405
Mulford, Elisha.....17 10415
Müller, Frederick Max, *H. A. Stimson*.....17 10425
— Frederik Paludan see Paludan-Müller, Frederik.
— Wilhelm.....17 10442
Mummer's Wife, A, *George Moore*..17 10270 b
Mummies, A Fragment on, *Sir Thomas Browne*..... 4 2505
Murfree, Mary Noailles.....17 10453
Murger, Henri.....17 10473

Music. See also Hymns.
Auber, A Criticism of, *Mendelssohn* (Letter).....16 9898
Bach, *Berlioz*..... 3 1816
Beethoven, *Stevenson*..... 3 1749
Bellman, *Flinch*..... 3 1763
Berlioz..... 3 1809
Gluck, *Berlioz*..... 3 1815

	VOL.	PAGE
Music.—*Continued*		
Italian Race as Musicians and Auditors, The, *Berlioz* (Autobiography)	3	1811
Music (Poem), *Baudelaire*	3	1625
— (Poem), *Lampman*	15	8860 e
— as a Means of Culture, *Dwight*	8	5085
— — an Aristocratic Art, *Berlioz* (Autobiography)	3	1816
— of Wagner, The, *Ingersoll*	13	7990 l
Musical Instrument, A (Poem), *E. B. Browning*	4	2528
Religious Music, *Bushnell* (Work and Play)	5	2924
Snuff-Box Treachery, The, *Berlioz* (Autobiography)	3	1813
Value and Power of Music, The, *Luther*	15	9339
Wagner, *Amiel* (Journal)	1	485
Musketaquid (Poem), *Emerson*	9	5459
Musset, Alfred de, *Alcée Fortier*	17	10487
— — — *Sainte-Beuve* (Causeries du Lundi)	21	12666
Mutis, José Celestino	15	8912
My Apprenticeship on the Farm, *Reuter*	20	12197
— Books (Poem), *Longfellow*	15	9176
— Children (Poem), *Yamagami no Okura*	14	8159
— Confidences, *Locker-Lampson*	15	9111
— Country (Poem), *Woodberry*	26	16147
— Heart and I (Poem), *E. B. Browning*	4	2529
— — leaps up when I behold (Poem), *Wordsworth*	26	16214
— — with Hidden Tears is Swelling (Poem), *Heine*	12	7194
— Heart's in the Highlands (Poem), *Burns*	5	2866
— Heid is Like to Rend, Willie (Poem), *Motherwell*	17	10369
— Hickory Fire (Poem), *Jackson*	13	8062
— Imprisonment, *Pellico*	19	11265, 11266
— Last Duchess (Poem), *Robert Browning*	5	2579
— Life (Poem), *Runeberg*	21	12507
— Little May (Poem), *Macleod*	16	9501
— Lost Youth (Poem), *Longfellow*	15	9173
— Native Land (Poem), *Körner*	14	8727
— Neighbor Rose (Poem), *Locker-Lampson*	15	9116
— Outdoor Study, *Higginson*	12	7354
— Recollections, *Azeglio*	2	1131
— Recovery (Poem), *Klopstock*	14	8699
— River (Poem), *Mörike*	17	10320
— Sister Henriette, *Renan*	20	12164
— Souvenirs (Poem), *Jasmin*	14	8190
— Studies (Poem), *Pushkin*	21	12592
— Summer in a Garden, *Warner*	26	15664 d
— Thoughts of Ye (Poem), *Hugo*	13	7730
— Tomb (Poem), *Béranger*	3	1798
— Troubles (Poem), *O'Reilly*	18	10862
"My Wealth's a Burly Spear and Brand" (Poem), *Hybrias*	25	15178
Myers, Frederic William Henry	17	10511
Mynstrelles Songe (Poem), *Chatterton*	6	3545
Mystery of Amergin, The (Poem)	6	3422
Mystic's Vision, The (Poem), *Blind*	4	2079
Myth, A (Poem), *Kingsley*	14	8616
Myths and Folk-lore of the Aryan Peoples, *William Sharp and Ernest Rhys*	17	10522
Nābighah al-Dubyānī	2	684
Nabob of Arcot's Debts, The, *Burke*	5	2793
Nadson, Semeon Yakovlevich	21	12608 b, g
Nairne, Lady, *Thomas Davidson*	17	10543
Name of Old Glory, The (Poem), *Riley*	20	12272 j
Nameless Grave, A (Poem), *Paulus Silentiarius*	11	6648
— One, The (Poem), *Mangan*	16	9666
— Pain (Poem), *E. B. Stoddard*	23	14026
Names (Poem), *Lessing*	15	9009
Nansen, Fridtjof	17	10555
Napoleon Bonaparte, *Staël* (Considerations on the French Revolution)	23	13837, 13841
— — (Poem), *Hugo*	13	7731
— — in Egypt, *Thiers* (History of the French Revolution)	24	14841
— — Ode to (Poem), *Bilderdijk*	3	1888
— — — — (Poem), *Byron*	5	2978
— — Taine's Life of, *Brunetière*	5	2607
— — The Downfall of, *Grattan*	11	6620
Napoleon's Address to His Army After the Disaster of Aboukir, *Thiers*	24	14844
Naso, Publius Ovidius see Ovid.		
Nathan the Wise, *Lessing*	15	9008, 9011
Nation, The, *Mulford*	17	10417
National Episodes, *Galdos*	10	6159
Nationalism, *Barrès* (Les Amitiés Françaises)	3	1570 f
Natural History, see also Animals, Birds, Flowers, Insects, Outdoor Life.		
Curiosities of Natural History, *Buckland*	5	2662
Methods of Study in Natural History, *Agassiz*	1	218
Natural History, *Buffon*	5	2691
— — *Pliny the Elder*	19	11575
— — of Selborne, The, *White*	26	15869
Naturalist's Voyage, A, *Darwin*	7	4393
Nature, *Emerson*	9	5426, 5438
— (Poem), *Empedocles*	9	5471
— (Poem), *Parmenides*	18	11115
— More than Science (Poem), *Rückert*	21	12464
— Near London, *Jefferies*	14	8222
— of the Gods, *Cicero*	2	799
— — Things, On the, *Lucretius*	15	9304, 9313
— — True Virtue, The, *Edwards*	9	5187
— The Perfect Works of, *Pliny the Elder* (Natural History)	19	11581
"Nè Mai Pietosa Madre al Caro Figlio" (Poem), *Petrarch*	19	11383
Nearer, My God, to Thee (Hymn), *Adams*	1	148
Necker, Jacques, *Staël* (Considerations on the French Revolution)	23	13839
Necklace of Truth, The, *Macé*	16	9474
Neighbors, The, *Bremer*	4	2330
Nekrassov, Nikolai Alexeievich	21	12588, 12598, 12608 a, e
Nemesis of Faith, *Froude*	16	9832
Nero, Cowardice and Death of, *Suetonius*	23	14205
Nerto (Poem), *Mistral*	17	10107
Netherlands, History of the Revolt of the United, *Schiller*	21	12911
Never Too Late, *Greene*	11	6696
New Arabian Nights, *Stevenson*	23	13958
New Birth, The, *Wesley*	26	15794
— Day, The (Poems), *Gilder*	11	6348, 6354
— England, A Compendious History of, *Palfrey*	18	10990
— England Nun, and Other Stories, A, *Wilkins*	26	15985
— — Primer, The, *McMaster* (History of the People of the United States)	16	9505
— — Roads, Along, *Prime*	20	11828
— — Sunday, A, *Beecher*	3	1737
— Grub Street, *Gissing*	11	6354 h
— Life, The, *Dante*	7	4333, 4350
— Novel, The, *James*	9	5686 l
— Orleans, The Battle of, *King* (New Orleans, the Place and the People)	14	8574
— — — Place and the People, *King*	14	8574
— Republic, The, *Mallock*	16	9623, 9626
— Sculptor, A (Poem), *J. W. Howe*	13	7651

	VOL.	PAGE
New Testament, From the, *Bible*	17	10578
— — The, Its Literary Grandeur, *F. W. Farrar*	17	10565
— Way to Pay Old Debts, A, *Massinger*	16	9801
— Wishes (Poem), *Mickiewicz*	16	10004
— Year's Day, Speculations on *Claudius*	6	3757
— — Masque, A (Poems), *Thomas*	24	14846, 14849
— — Night of a Miserable Man, The (Poem), *Richter*	20	12253
— York, A History of, by "Diedrich Knickerbocker," *Irving*	13	8000
— — Colony, *Bancroft* (History of the United States)	3	1445
— — Coney Island, *Gorky*	11	6564 c
Newcomes, The, *Thackeray*	24	14701
Newman, John Henry, *R. H. Hutton*	18	10597
Newton, Sir Isaac	18	10619
Nexo, Martin Andersen	9	5686 i
Nial's Saga, *Anon*	13	7878
Nibelungenlied, The, *C. H. Genung*	18	10627
— From the	18	10635
Nicarchus	11	6645
Nicholas Nickleby, *Dickens*	8	4630
Niebuhr, Barthold Georg	18	10657
— — — Life and Letters	18	10661
Nietzsche, Friedrich, *W. P. Montague*	18	10664 a
Night (Poem), *Alcman*	1	283
— (Poem), *Blake*	4	2046
— (Poem), *Very*	25	15325
— (Poem), *Zoukovsky*	21	12599
— in Venice (Poem), *Hay*	12	7106
— Piece, The,—To Julia (Poem), *Herrick*	12	7315
— Song (Poem), *Claudius*	6	3760
— Song of a Wandering Asian Shepherd (Poem), *Leopardi*	15	8981
— Thoughts (Poem), *Young*	26	16278
Nightingale, The (Poem), Keble	14	8514
— — (Poem), *Symonds*	24	14365
— and the Swallow, The (Poem), *Babrius*	2	1152
— of Wittenberg, The (Poem), *Sachs*	21	12614
— (Poems), *Musset*	17	10489
Nihongi, *Toneri* and *Yasumaro*	14	8146, 8156
Nile, The (Poem), *Hunt*	13	7795
— — Sources of the, *Baker* (The Albert Nyanza)	2	1280
— — Why it overflows, *Athenæus*	2	926
— Tributaries of Abyssinia, The, *Baker*	2	1273
Ninety-three, *Hugo*	13	7723
Nizāmī, *A. V. W. Jackson*	18	10665
No Boy Knows (Poem), *Riley*	20	12272 d
— Marvel is it if I Sing (Poem), *Bernard de Ventadour*	20	11879
— New Thing, *W. E. Morris*	18	10694
— Treasure Avails without Gladness (Poem), *Dunbar*	8	5068
— Trifling with Love, *Musset*	17	10492, 10499
Noble Nature, The (Poem), *Jonson*	14	8360
Noctes Ambrosianæ, *Wilson*	26	16034
Nocturnal Sketch, A (Poem), *Hood*	13	7596
Nodier, Charles	18	10672
Noiseless Patient Spider, A (Poem) *Whitman*	26	15910
Nolan, The (Poem), *Bruno*	5	2618
Non Sine Dolore (Poem), *Gilder*	11	6349
Nonsense Novels, *Leacock*	15	8928 t
Nora Creina (Poem), *Thomas Moore*	17	10290
Nora's Vow (Poem), *Scott*	22	13076
Norman Sinclair, *W. E. Aytoun*	2	1127
Norris, Frank, *Carl Van Doren*	18	10684 a
— William Edward	18	10685
Norse Love Story, A, *Lie*	15	9050
Northwest Passage (Poem), *Stevenson*	23	13937
North Wind and the Sun, The (Poem), *Babrius*	2	1150
Northanger Abbey, *Austen*	2	1058
Norton, Charles Eliot	18	10707
Norway's Dawn, A Sonnet from (Poem), *Welhaven*	26	15781

Norwegian Literature.

Asbjörnsen, Peter Christen	2	905
Björnson, Björnstjerne	4 1959; 8	4864 e
Boyesen, Hjalmar Hjorth	4	2272
Garborg, Arne	10	6185
Ibsen, Henrik	13 7839; 8	4864 e
Kielland, Alexander	14	8565
Lie, Jonas	15	9048
Nansen, Fridtjof	17	10555
Welhaven, Johan Sebastian Cammermeyer	26	15779
Wergeland, Henrik	26	15779

Norwood, *Beecher*	3	1737
N'Oserez Vous (Poem), *Noyes*	18	10732 e
Nostromo, *Conrad*	7	3956 g
Not All Nightingales (Poem), *Gongora*	4	2268
Note-books, The, *Samuel Butler*	5	2934 n
Notes Contemporaines, *Desjardins*	8	4607
— of Travel and Study in Italy, *Norton*	18	10710
— on England, *Taine*	24	14409
— — Novelists, *Henry James*	13	8109 a
— — Virginia, *Jefferson*	14	8246
Nothin' to Say (Poem), *Riley*	20	12272 i
Notorious Jumping Frog of Calaveras County, The, *Clemens*	6	3788 h
Notre Cœur, *Maupassant*	16	9807
— Dame de Paris, *Howells*	13	7715
Nouveaux Lundis, *Sainte-Beuve*	21	12662
Novalis	18	10724
Novaro, The Battle of, *Ranke* (History of the Latin and Teutonic Nations)	20	12090
Novel, The New, *Henry James*	13	8109 a
Novels, see Fiction.		
Now and Afterwards (Poem), *Craik*	7	4137
Noyes, Alfred, *Brooks Henderson*	18	10732 a
Nullification, *J. Q. Adams*	1	143
Nun, The (Poem), *Uhland*	25	15194
Núñez, Rafael	15	8919
Nurse's Watch, The (Poem), *Brentano*	4	2345
Nutcracker and the King of Mice, *Hoffman*	12	7394
Nymphidia, the Court of Faery (Poem), *Drayton*	8	4883
Nymph's Reply to the Shepherd, The (Poem), *Raleigh*	20	12040 c

O Captain! My Captain! (Poem), *Whitman*	26	15909
O Little Town of Bethlehem (Poem), *Brooks*	4	2420
O Moon, Large Golden Summer Moon (Poem), *Blind*	4	2088
Oak, The (Poem), *Tennyson*	24	14636
Oak and the Reed The (Poem), *La Fontaine*	14	8787
Oberhof, *Immermann*	13	7898
Obermann, *Senancour*	22	13111, 13112
Oberon, *Wieland*	26	15954, 15956
Obiter Dicta, *Birrell*	3	1915
Oblómof, *Goncharóf*	11	6536
O'Brien, Fitz-James	18	10733
Ocean, The (Poem), *Byron*	5	2970
Octopus, The, *Frank Norris*	18	10684 c
Odd Number, The, *Maupassant*	16	9821
Ode (Poem), *Chénier*	6	3608
— (Poem), *Dryden*	8	4938
— An (Poem), *Prior*	20	11842
— Concord, July 4, 1857 (Poem), *Emerson*	9	5465
— on a Grecian Urn (Poem), *Keats*	14	8506
— — the Death of Thomson (Poem), *William Collins*	7	3877
— — — Spring (Poem), *Gray*	11	6629

	VOL.	PAGE
Ode on Wine (Poem), *T'aipai*	6	3639
— to a Nightingale (Poem), *Keats*	14	8504
— The Dying Christian to His Soul (Poem), *Pope*	19	11753
— to Beauty (Poem), *Bilderdijk*	3	1887
— — Duty (Poem), *Wordsworth*	26	16221
— — Fuji-Yama (Poem)	14	8160
— — Georgiana, Duchess of Devonshire (Poem), *Coleridge*	7	3865
— — Melancholy (Poem), *Fletcher*	3	1685
— — — (Poem) *Hood*	13	7605
— — Napoleon (Poem), *Bilderdijk*	3	1888
— — — (Poem), *Byron*	5	2978
— — Psyche (Poem), *Keats*	21	12557
— — Sleep (Poem), *Hayne*	12	7111
— — the Lake of B— (Poem), *Lamartine*	15	8813
— — — Pious Memory of the Accomplished Young Lady, Mrs. Anne Killigrew (Poem), *Dryden*	8	4938
— — — River Metauro (Poem), *Tasso*	24	14509
— — — West Wind (Poem), *Shelley*	22	13292
— — Venice (Poem), *Byron*	5	2960
— — Winter (Poem), *Campbell*	5	3183
— — Zion (Poem), *Hallevi*	11	6871
Odelette I, *Regnier*	20	12148 h
Odes (Poem), *Hâfiz*	11	6796
— (Poems), *Horace*	13	7628
Odeurs de Paris, Les, *Veuillot*	25	15333
Odi Barbare (Poems), *Carducci*	5	3217
Odyssey, The, *Homer*	13	7568
— — (Poem), *Lang*	15	8890
Œdipus at Colonus, *Sophocles*	23	13664
— Rex, *Sophocles*	23	13661, 13663
Oehlenschläger, Adam Gottlob, *W. M. Payne*	18	10745
Of Being, *Edwards*	9	5182
— Corinna's Singing (Poem), *Campion*	5	3187
— Different Ages, *Joubert*	14	8392
— Education, *Joubert*	14	8390
— Fashion, *La Bruyère*	14	8762
— Immensity (Poem), *Bruno*	5	2621
— Man, *Joubert*	14	8388
— Myself, *Cowley*	7	4095
— Poetry, *Joubert*	14	8393
— Providence (Poem), *Filicaia*	10	5733
— Refinement in the Arts, *Hume*	13	7781
— Style, *Joubert*	14	8394
— Society, *Joubert*	14	8392
— Such is the Kingdom of Heaven (Poem), *Swinburne*	23	14320
— That I would not (Poem), *Comtesse de Die*	20	11885
— the Beauty of Women, *Firenzuola*	10	5757
— — Danger His Majesty Escaped (Poem), *Waller*	25	15557
— — Fabulous Animals of the Ancient Writers, *Cuvier*	7	4261
— — Family, *Joubert*	14	8389
— — Nature of Minds, *Joubert*	14	8389
— — Passions, *Joubert*	14	8390
— — Qualities of the Writer, *Joubert*	14	8394
— Virtue and Morality, *Joubert*	14	8389
Office of Literature, The, *Birrell*	3	1908
— — Tragedy (Poem), *Timocles*	19	11403
Oft, in the Stilly Night (Poem), *Thomas Moore*	17	10291
Oh! Breathe Not His Name (Poem), *Thomas Moore*	17	10291
— Love so Long as Love Thou Can'st (Poem), *Freiligrath*	10	6009
"— May I Join the Choir Invisible" (Poem), *Eliot*	9	5419
"— That 'Twere Possible" (Poem), *Tennyson*	24	14626
— Time and Change, (Poem) *Henley*	12	7240
"Oimé Il Bel Viso! Oimé Il Soave Aguardo!" (Poem), *Petrarch*	19	11378
Oisin in Tirnanoge	6	3410
Old Age (Poem), *Peele*	19	11259
Old Age and Death, *Johnson*	14	8304
Old Age and Death, Dialogue on, *Cicero*	6	3694
— and New Year Ditties (Poem), *C. G. Rossetti*	20	12405
— Creole Days, *Cable*	5	3019
— Curiosity Shop, The, *Dickens*	8	4630
— Familiar Faces, The (Poem), *Lamb*	15	8821
— Farmer's Advice to his Son, The (Poem), *Hölty*	12	7510
Old-Fashioned Gentry, *Gogol*	11	6459, 6466
— Fortunatus (Poem), *Thomas Dekker*	8	4525
— Gentleman, The, *Hunt*	13	7800
— Greek Education, *Mahaffy*	16	9571
— Guard, The, *Gautier*	10	6236
— Ironsides (Poem), *Holmes*	12	7462
— John Henry (Poem), *Riley*	20	12272 e
— Kensington, *Ritchie*	20	12274, 12284
— Lady, The, *Hunt*	13	7797
— Lieutenant and his Son, The, *Macleod*	16	9497
— Maid's Love, An, *Maarlens*	15	9362
— Man's Return, The (Poem), *Runeberg*	21	12504
— Mortality, *Scott*	22	13011
— Ocean (Poem), *Hugo*	13	7727
— Sedan-Chair, The (Poem), *Dobson*	8	4744
— Testament and the Jewish Apocrypha, The, *C. H. Toy*	18	10775
— — From the	18	10777
Old-Time Love (Poem), *Marot*	16	9732
— Times! Old Times! (Poem), *Griffin*	11	6712
— Tramp, The (Poem), *Béranger*	3	1795
— Wives' Tale, The, *Bennetts*	3	1772 h
— Woman of Berkeley, The (Poem), *Southey*	23	13687
Oliphant, Carolina, see Nairne, Lady.		
— Laurence, Life of, *M. O. W. Oliphant*	18	10822
— Margaret Oliphant Wilson, *H. W. Preston*	18	10819
Oliver Twist, *Dickens*	8	4629
Olmedo, José Joaquín	15	8914
Olympian Ode (First, Second, Third, Seventh) *Pindar*	19	11492
O'Mahony, Francis Sylvester, *John Malone*	18	10845
On a Certain Condescension in Foreigners, *Lowell*	15	9276
— — Cone of the Big Trees (Poem), *Harte*	12	6997
— — Distant Prospect of Eton College (Poem), *Gray*	11	6631
— — Fowler (Poem), *Isidorus*	11	6649
— — Girdle (Poem), *Waller*	25	15558
— — Long and Perilous Journey (Poem), *Fleming*	10	5846
— — Nankin Plate (Poem), *Dobson*	8	4743
— — Sermon against Glory (Poem), *Akenside*	1	262
— — Siding at a Railway Station, *Froude*	10	6086
— — Slab of Rose Marble (Poem), *Musset*	17	10507
— — Sleeping Satyr, *Plato*	11	6641
— — Soldier Fallen in the Philippines (Poem), *Moody*	17	10269 p
— an Antique Medal (Poem), *Hérédia*	12	7281
— — Infant Dying as Soon As Born (Poem), *Lamb*	15	8822
— — Old Woman Singing (Poem), *Spofford*	23	13818
— Christian Patience (Poem), *Kempis*	14	8534
— Dreams (Poem), *Petronius*	19	11396
— Germany, *Staël*	23	13836
— His Blindness (Poem), *Milton*	17	10047
— Leisure (Otium), *Seneca*	22	13127
— Lending a Punch-Bowl (Poem), *Holmes*	12	7464

	VOL.	PAGE
On Life, and Letters, *France*	10	5918 f
— Love (Poem), *Waller*	25	15562
— — of Truth, *Lessing*	15	9017
— Mr. R.— (Poem), *Lessing*	15	9010
— My Bed of a Winter Night (Poem), *E. B. Stoddard*	23	14027
— — First Daughter (Poem), *Jonson*	14	8359
— Philosophy, *Aristotle*	2	799
— Pierre Ronsard's Book of Love (Poem), *Hérédia*	12	7281
— Refusal of Aid Between Nations (Poem), *D. G. Rossetti*	20	12434
— Shakespeare (Poem), *Milton*	17	10047
— Skobelev (Poem), *Polonsky*	21	12606
— Style, *Jonson*	14	8345
— the Athenian Dead at Platæa, *Simonides*	11	6640
— — Campagna (Poem), *E. B. Stoddard*	23	14027
— — Death of Corinna's Parrot (Poem), *Ovid*	18	10922
— — — Crashaw (Poem), *Cowley*	7	4099
— — — Garcilaso (Poem), *Boscan*	4	2205
— — — Gladstone, *Laurier*	15	8928 k
— — — Joseph Rodman Drake (Poem), *Halleck*	11	6868
— — — Mr. William Hervey (Poem), *Cowley*	7	4101
— — — Queen Victoria, *Laurier*	15	8928 m
— — Heights, *Auerbach*	2	962, 967
— — Influence of Recent Northern Literature, *Lemaître*	18	8965
— — Joys of Heaven (Poem), *Kempis*	14	8533
— — Lacedæmonian Dead at Platæa, *Simonides*	11	6640
— — Late Massacre in Piedmont (Poem), *Milton*	17	10048
— — Liberty of the Christian, *Luther*	15	9326
— — Loss of the Royal George (Poem), *Cowper*	7	4112
— — Nature of Things, *Lucretius*	15	9304, 9312
— — Physical Basis of Life, *Huxley*	13	7825
— — Prospect of Planting Arts and Learning in America (Poem), *Berkeley*	3	1805
— — Saints of the Church at York (Poem), *Alcuin*	1	299
— — Sixth Centenary of Dante (Poem), *Carducci*	5	3210
— — Soul, *Aristotle*	2	795
— — Tombs in Westminster (Poem), *Beaumont*	3	1686
— — Use of the French Language in Canada, *Laurier*	15	8928 i
— This Day I Complete My Thirty-Sixth Year (Poem), *Byron*	5	2999
— Viol and Flute (Poems), *Gosse*	11	6566
— War, *Franklin*	10	5951
Oña, Pedro de	15	8910
Once Upon a Time (Poem), *Drachmann*	8	4849
"One-Hoss Shay," The (Poem), *Holmes*	12	7467
One in Ten (Poem), *Shakespeare*	22	13205
— Must Swear to Nothing, *Musset*	17	10491
— Only Thought (Poem), *Petőfi*	19	11355
— Word More (Poem), *Robert Browning*	5	2589
O'Neill, Moira	13	7990 v
Onward (Poem), *Geibel*	10	6252
Open Sesame, *Edgren*	9	5164
Opera and Drama, *Wagner*	25	15500, 15505
Opportunity (Poem), *Sill*	22	13441
Oracles of Ishtar of Arbela (Poem), *Anon*	1	82
Orange, Prince of, Last Interview with Egmont, *Schiller* (History of the Revolt of the United Netherlands)	21	12911
Orations and Addresses, *G. W. Curtis*	7	4234
Orators, *Quintilian*	20	11999

	VOL.	PAGE
Oratory.		
Adams, J. Q., The Mission of America, **1:** 141; Nullification, 143, The Right of Petition		142
Æschines: Oration against Ctesiphon	1	181
Annunzio: Address to the American People on the Entry of the United States into the Great War	1	585 e
Bacon: Charge to Justice Hutton	2	1197
Bismarck: On the Military Bill	4	1955
Bossuet: Funeral Oration on Henrietta of France	4	2219
Bright: The Corn Laws, **4:** 2356; Incendiarism in Ireland, 2358; The Irish Established Church, 2363; Non-Recognition of the Southern Confederacy, 2360, The State of Ireland		2361
Burke: Conciliation with America, **5:** 2788; The Nabob of Arcot's Debts, 2793; The French Revolution		2802
Calhoun: Right of Petition, **5:** 3089; Speech on the Admission of Michigan, 3094; A Disquisition on Government, 3097; Urging Repeal of the Missouri Compromise		3098
Canning: Speech on Parliamentary Reform **5:** 3195; On Brougham and South America, 3197; Choate: The Puritan in Secular and Religious Life, **6:** 3657; The New-Englander's Character, 3660; Of the American Bar, 3661; Daniel Webster		3663
Choate: The Puritan in Secular and Religious Life, **6:** 3657; The New-Englander's Character, 3660; Of the American Bar, 3661; Daniel Webster		3663
Cicero: Oration for the Poet Archias, **6:** 3687, Honors proposed for the Dead Statesman Sulpicius		3692
Clay: Public Spirit in Politics, **6:** 3774; On the Greek Struggle for Independence, 3774; South-American Independence as Related to the United States, 3775; Valedictory to the Senate, 1842, 3776; Speech on Retirement to Private Life		3779
Curtis: Pharisaism of Reform, **7:** 4234; The Call of Freedom		4236
Demosthenes: The Third Philippic, **8:** 4541; Invective Against License of Speech, 4552; Justification of his Patriotic Policy		4553
Everett: Emigration of the Pilgrim Fathers, **9:** 5607, The American Revolution		5611
Franklin, Speech in the Federal Convention in Favor of Opening its Sessions with Prayer, **10:** 5950; On War		5951
Grattan: On the Character of Chatham, **11:** 6616; Of the Injustice of Disqualification of Catholics, 6617; On the Downfall of Bonaparte		6620
Henry: Speech in the Virginia Convention, 1775, **12:** 7242; Speech in the Virginia Legislature		7244
Howe, Joseph: Oration on Shakespeare	13	7644 c
Ingersoll: Decoration Day Oration, **13:** 7990 d; The Music of Wagner, 7990 l; Oration at a Child's Grave		7990 p

VOL. PAGE

Oratory.—*Continued*
Laurier: On the Death of Gladstone, **15:** 8928 k; On the Death of Queen Victoria, 8928 m; On the Use of the French Language in Canada ..... 8928 i
Lincoln: The Perpetuation of our Political Institutions, **15:** 9065; Speech at Cooper Union, 9066; First Inaugural Address, 9070; Gettysburg Address, 9074; Second Inaugural Address 9075
Lloyd George, An Appeal to the Nation, **10:** 6259 c; To American Comrades in Arms, 6259 n; From a Speech on Scottish Land Reform, February, 1914 ..... 6259 t
Lowell: Democracy **15** 9272
Mirabeau: On the Removal of the Troops around Paris, 1789; **17:** 10081; Elegy on Franklin ... 10085
Phillips, Wendell: Touissant l'Ouverture, **19:** 11412; The Lost Arts 11424
Quintilian: On Nature and Art in Oratory **20** 11989
Roosevelt: Citizenship in a Republic **20** 12396
Sumner: In time of Peace Prepare for War, **23:** 14223; Some Changes in Modern Life, 14228; The True Grandeur of Nations, 14231; Classical and Modern Literature, 14233; The Dignity of the Jurist, 14234; Allston in Italy 14235
Taylor, Bayard. Fitz-Greene Halleck **24** 14522
Washington: Farewell Address... **26** 15667
Webster: The Oration on Laying the Corner-Stone of the Bunker Hill Monument, **26:** 15763; Massachusetts and South Carolina (Jan. 26, 1830), 15743; Liberty and Union (Jan. 26, 1830), 15744; The Drum-Beat of England (May 7, 1834), 15747; Imaginary Speech of John Adams, 15748; The Continuity of the Race (Dec. 22, 1820) 6 15751

Oratory, Dialogue on, *Cicero* **6** 3696
Orbis Pictus, Author's Preface to the *Comenius* **7** 3914
Or che L'Aura Mia (Poem), *Tasso* ... **24** 14517
Ordeal by Fire, *Berger* ..... **9** 5686 r
— of Richard Feverel, The, *Meredith* **16** 9917, 9921
Order (Poem), *Francis d'Assisi* **10** 5923
Ordinalia, The **6** 3445, 3448
O'Reilly, John Boyle, *M. F. Egan* ... **18** 10857
Orientales, Les (Poems), *Hugo* **13** 7725
Origenes, *Cato* **6** 3351
Origin of Species, *Darwin* ... **7** 4397, 4414, 4431
Origo Mundi (Ordinalia) **6** 3445, 3448
Orion (Poem), *Horne* **13** 7642
— (Poem), *Turner* **24** 14640
Orlando Furioso (Poem), *Ariosto* **2** 745
Ornament, The (Poem), *Vaughan* ... **25** 15259
Orosius, "History" **1** 556
Orpheus's Song in Hades (Poem), *Ovid* **18** 10935
Orthodoxy, *Chesterton* ..... **6** 3628 k
Orvieto Cathedral, *Norton* (Notes of Travel) **18** 10710
Ossian and Ossianic Poetry, *William Sharp* and *Ernest Rhys* **18** 10865
— Sang (Poem), *Macgregor* **6** 3427
Ossoli, Marchioness, see Fuller, Sarah Margaret.
Othello, *Shakespeare* ..... **22** 13216, 13264 j
— Edwin Forrest as, *C. F. Browne* .. **4** 2465
Others, The (Poem), *Piron* **19** 11512
Ouida **18** 10885

VOL. PAGE

Our Casuarina-Tree (Poem), *Toru Dutt* **8** 5082
— Country (Poem), *Petőfi* **19** 11354
— — (Poem), *Runeberg* **21** 12499
Our God, Our Help in Ages Past (Hymn) **26** 15718
— History (Poem), *Frechette* **10** 5967
— Hundred Days in Europe, *Holmes* . **12** 7494
— Lady's Juggler, *France* ..... **10** 5918 j
— Mary and the Child Mummy (Poem), *Turner* **24** 14641
— Orders (Poem), *J. W. Howe* **13** 7647
— Village, *Mitford* **17** 10145
Out of the Life of a Good For Nothing, *Eichendorff* **9** 5347
— — — Night that Covers Me, (Poem), *Henley* **12** 7240
— to Old Aunt Mary's (Poem), *Riley* ..... **20** 12272 a

Outdoor Life.
My Outdoor Study, *Higginson* **12** 7354
My Summer in a Garden, *Warner* .. **26** 15664 d
Treatyse on Fysshying, *Berners* **3** 1835
Walden, *Thoreau* **24** 14880
Walking, *Thoreau* (Excursions) ... **24** 14897
What I know about Gardening, *Warner* ..... **26** 15664 f
Wild Strawberry, A, *Van Dyke* ... **25** 15247 a
Outdoor Papers, *Higginson* **12** 7354
Outlines of Cosmic Philosophy, *Fiske* **10** 5777
Outlooks on Society, Literature and Politics, *Whipple* **26** 15840
Outre-Mer, *Bourget* **4** 2254
Outward Bound (Poem), *Aldrich* **1** 325
Ouverture, Toussaint l', *Wendell Phillips* **19** 11412
Over the Lofty Mountains (Poem), *Björnson* **4** 1968
Ovid, *F. W. Kelsey* **18** 10915
Ox, The (Poem), *Carducci* **5** 3211
Oxford, *Matthew Arnold* **2** 864
Ozymandias (Poem), *Shelley* **22** 13291

Paderewski Plays, How (Poem), *Gilder* **11** 6352
"Padre del Ciel, Dopo i Perduti Giorni" (Poem), *Petrarch* **19** 11382
Page, Thomas Nelson **18** 10937
Pailleron, Edouard **18** 10961
Pain, *Marcus Aurelius* (Meditations). **2** 1036
— in Autumn (Poem), *R. H. Stoddard* **23** 14036
Paine, Thomas **18** 10975
Pains of Sleep, The (Poem), *Coleridge* **7** 3867
Painter's Progress, A, *Conscience* **7** 3968
Pair of Blue Eyes, A, *Thomas Hardy* **12** 6935, 6957
Palace, The (Poem), *Alcæus* **1** 270
— Garden, The, *Arabius* **11** 6647
Palacio Valdés, Armando **25** 15199

Palestine.
Tent Life in the Holy Land, *Prime* **20** 11823
Palfrey, John Gorham **18** 10988
Palgrave, William Gifford **18** 11001
Palm-Tree, The (Poem), *Vaughan* **25** 15262
Palmerston, Lord, *McCarthy* (History of Our Own Times) **16** 9450
Paludan-Müller, Frederik, *W. M. Payne* **18** 11017
Pamela, *Richardson* **20** 12228
Pan (Poem), *Leconte de Lisle* **15** 8955
— in Wall Street (Poem), *Stedman* ... **23** 13866
— Michael, *Sienkiewicz* **22** 13404, 13427
— of the Sea-Cliff, *Archias* **11** 6644
Pancatantra **13** 7927, 7959; **19** 11470
Pandora (Poem), *Hesiod* **12** 7328
Panegyric to My Lord Protector, A (Poem), *Waller* **25** 15559
Paolo and Francesca, *Stephen Phillips* . **19** 11408 l

	VOL.	PAGE
Parable, A (Poem), *Blind*	4	2078
— of the Prodigal Son, The, *Bible*	17	10585
Parable of the Good Samaritan, The, *Bible*	17	10585
Paraboles et Diversions, *Mille*	17	10026 e
Paracelsus (Poem), *Robert Browning*	5	2559
Paradise and the Peri (Poem), *Thomas Moore*	17	10275
— Lost (Poem), *Milton*	17	10041, 10064
Paradisi Gloria (Poem), *Parsons*	18	11121
Pardo-Bazán, Emilia	18	11025
Pardon (Poem), *J. W. Howe*	13	7648
Parental Affection (Poem), Hittân ibn al-, *Mu'allà*	2	689
— Ode to my Son, A (Poem), *Hood*	13	7595
Parini, Giuseppe	18	11042
Paris Morgue, The, *Welhaven*	26	15784
— The Charm of, *Curtis* (Potiphar Papers)	7	4233
— — Convulsions of, *Du Camp*	8	4952
— — Soul of, *Banville*	3	1475
Parisian Points of View, *Halévy*	11	6833
Parish Register, The (Poem), *Crabbe*	7	4119
Parker, Gilbert	18	11047
— Theodore, *J. W. Chadwick*	18	11073
Parkman, Francis, *C. G. D. Roberts*	18	11087
Parmenides	18	11114
Parnassus Within (Poem), *Bruno*	5	2621
Parsons, Thomas William	18	11117
Parton, James	18	11123
Parzifal, *Eschenbach*	13	7520
Pasarse de Listo, *Valera*	25	15223
Pascal, Blaise, *A. G. Canfield*	18	11143
— Les Penseés de, *Cousin*	7	4083
Pascoli, Giovanni, *G. E. T. Slaughter*	18	11156 a
Passage, The (Poem), *Uhland*	25	15193
"Passato è 'l Tempo Omai, Lasso! Che Tanto" (Poem), *Petrarch*	18	11380
Passion in the Desert, A, *Balzac*	3	1400
Passionate Pilgrim, A, and Other Tales, *Henry James*	13	8075
— — The (Poem), *Shakespeare*	22	13225
— Shepherd to His Love, The (Poem), *Marlowe*	16	9717
Passions, The (Poem), *William Collins*	7	3873
Pastoral, A (Poem), *Shenstone*	22	13311
— Ballad (Poem), *Shenstone*	22	13309
Pastorals, *Pope*	19	11714
Pater, Walter, *A. M. Sholl*	18	11157
Patience (Poem), *Ibrahîm*	2	687
Patient Grissil (Poem), *Thomas Dekker*	8	4526, 4527
Patmore, Coventry, *M. F. Egan*	19	11179
Patrick MacGill, *Ervine*	13	7991
Patrie, *Sardou*	21	12836 o
Patriot, The, *Fogazzaro*	10	5852 g
— — (Poem), *Robert Browning*	5	2588
Patriotic Song (Poem), *Arndt*	2	817
Patriot's Lament, The (Poem), *Rückert*	21	12466
Pattes de Mouche, Les, *Sardou*	21	12836 c
Paul and Virginia, *Saint-Pierre*	21	12697
— — — of a Northern Zone, *Drachmann*	8	4842
— Felton, *R. H. Dana, Sr*	7	4291
— Louis Durand, *Mille*	17	10026 f
— Revere's Ride (Poem), *Longfellow*	15	9177
— St., The Life and Work of, *Farrar*	9	5628
Paulding, James Kirke	19	11195
Paulus Silentiarius	11	6648
Pausanias, *B. Perrin*	19	11210
Peace, The, *Aristophanes*	2	762, 778
— is Happiness (Poem), *Philemon*	19	11403
"— What do Tears Avail" (Poem), *B. W. Procter*	20	11856
Peach-Bloom, *Hamerton* (The Sylvan Year)	11	6878
Peacock, Thomas Love	19	11223
Pearls of the Faith, (Poems), *Edwin Arnold*	2	835
Peasant Students, *Garborg*	10	6186
Peasant's Thoughts, A, *Ambrosius*	1	447
Peau de Chagrin, La, *Balzac*	3	1363
Peccavi, Domine (Poem), *Lampman*	15	8860 i
Pedra Branca, Borges de Barros, *viscount of*	15	8916
Peel, Sir Robert, *Bagehot*	2	1221
Peele, George	19	11258
Peer Gynt, *Ibsen*	13	7858
Peg of Limavaddy (Poem), *Thackeray*	24	14722
— Woffington, *Reade*	20	12120
Péguy, Charles, *Erskine*	19	11700 i
Pelle the Conqueror, *Nexo*	9	5686 i
Pellico, Silvio, *J. B. Bingham*	19	11263
Pen and the Album, The (Poem), *Thackeray*	24	14728
Pencillings by the Way, *Willis*	26	16003
Penguin Island, *France*	10	5910 b, 5918 r
Penitential Psalms (Poems), *Anon*	1	77
Penrod, *Tarkington*	24	14468 b, 14468 c
Pensées de Pascal, Les, *Cousin*	7	4083
Penthea's Dying Song (Poem), *Ford*	10	5892
Penthésilea, *Kleist*	14	8667
People's Reminiscences, The (Poem), *Béranger*	3	1793
Pepita Jiménez, *Valera*	10	6156; 25 15222, 15224
Pepys, Samuel, *A. G. Peskett*	19	11283
Peralta y Barnuevo, Pedro de	15	8910
Père Antoine's Date-Palm, *Aldrich*	1	326
Père Goriot, Le, *Balzac*	3	1360
— Prodigue, Un, *Dumas, Jr.*	8	5004, 5021
Pereda, José Maria de, *W. H. Bishop*	19	11305
Peregrine Pickle, *Smollett*	22	13590
Perez Galdós, Benito, see Galdós. Benito Perez	10	6153
Pericles, *Plutarch* (Lives)	19	11605
— and Aspasia, *Landor*	15	8861, 8868
Pericles's Memorial Oration over the Athenian Dead of the First Campaign, *Thucydides*	24	14920
Perkin, Warbeck, *Ford*	10	5890
Perpetuation of our Political Institutions, The, *Lincoln*	15	9065
Perrault, Charles	19	11323
Persian Boy, Education of a, Xenophon (Cyropædia)	26	16258
— Letters, *Montesquieu*	17	10268
Persian Literature.		
Avesta	2	1084
Farîd-uddîn Attar	10	5806
Firdaust	10	5735
Hâfiz	11	6793
Ibn Sînâ (Avicenna)	13	7835
Jâmî	13	8110
Nizâmî	18	10665
Omar Khayyám	14	8541
Rumi, Jalâl-ad-din	21	12487
Sa'di	21	12634
Persius	19	11343
Personal Memoirs, *Grant*	11	6600
— Narrative of a Pilgrimage to El Medinah and Meccah, The, *R. F. Burton*	5	2889
Personality, *Tagore*	24	14388 g
— The Value of, *Schopenhauer*	21	12953
Persons One Would Wish to have Seen, *Hazlitt*	12	7119
Peru, The Conquest of, *Prescott*	19	11787
Peruvia Quipo System of Writing, *Walpole* (Letter)	25	15578
Pesado, José Joaquin	15	8924
Peter Ibbetson, *Du Maurier*	8	5052
— Pan, *Barrie*	3	1573 b
— Schlemihl, The Wonderful History of, *Chamisso*	6	3506
— Simple, *Marryat*	16	9740
— the Great, Visit to Frederick William I, *Wilhelmine von Bayreuth* (Memoirs)	26	15970
Petition, The Right of, *J. Q. Adams* (Memoirs)	1	142
— to Time, A (Poem), *B. W. Procter*	20	11854
Petits Coups, Les (Poem), *Béranger*	3	1789

	VOL.	PAGE
Petőfi, Alexander, *C. H. Genung*	19	11347
Petrarch, *J. F. Bingham*	19	11357
Petronella (Poem), *Gower*	11	6584
Petronius Arbiter, *H. W. Preston*	19	11384
Phædo, *Plato*	19	11535
Phædrus, *Plato*	19	11541
Phantom or Fact? (Poem), *Coleridge*	7	3870
Phèdre, *Racine*	20	12037
Phenomenology of Spirit, *Hegel*	12	7168
Phidias, *Pliny the Elder* (Natural History)	19	11581
Philaster; or, Love Lies A-Bleeding, *Beaumont and Fletcher*	3	1687
Philemon, Menander and the Lost Attic Comedy, *W. C. Lawton*	19	11397
Philina's Song (Poem), *Goethe*	11	6441
Philip, My King (Poem), *Craik*	7	4136
— II, History of, *Prescott*	19	11794
— Van Artevelde, *Henry Taylor*	24	14540, 14542
Philistine of Berlin, The, *Heine* (Italy)	12	7217
Phillips, Stephen, *Brooks Henderson*	19	11408 k; 8 4864 y
— Wendell, *G. W. Smalley*	19	11409
Philoctetes, *Sophocles*	23	13671
Philomela's Ode (Poem), *Greene*	11	6697
Philosophical Dictionary, *Voltaire*	25	15462

Philosophy. See also Conduct of Life; Maxims; Religion.

Alcuin: Disputation between Pepin the most Noble and Royal Youth, and Albinus the Scholastic	1	300
Aristotle: On the Soul, **2:** 795; On Philosophy, 799; On Essences		799
Aurelius, Marcus: Meditations	2	1028
Averroës	2	1079, 1081
Avicebron: Matter and Form	2	1099
Avicenna	13	7837
Balfour: Defense of Philosophic Doubt, **2:** 1284; Foundations of Belief		1286
Bentham: On the Principle of Utility	3	1776
Bergson: Creative Evolution **3:** 1800 i; Bergson's Philosophy		1800 a
Berkeley	3	1804
Boëtius: Of the Greatest Good	4	2135
Buckle: Moral versus Intellectual Principles in Human Progress	5	2677
Burton, Robert: Melancholy	5	2906
Bushnell: Work and Play	5	2915
Carlyle: Labor, **6:** 3242; The World in Clothes		3246
Chinese: Maxims	6	3643
Comte: The Evolution of Belief, **7:** 3938; The Study of Law Substituted for that of Causes, 3940; Subjection of Self-Love to Social Love, 3941; The Cultus of Humanity, 3942; The Domination of the Dead, 3943; The Worship of Woman		3943
Croce: What is Art	7	4180 h
Cousin: Pascal's Skepticism	7	4083
Descartes: Logical Thought, **8:** 4588; A Method of Inquiry		4590
Desjardins: The Present Duty	8	4600
Edwards: The Idea of Nothing, **9:** 5182; Action and Agency		5183
Epictetus: From the Discourses, **9:** 5500; The Enchiridion, 5505; Fragments		5507
Erasmus: Fools	9	5525
Fichte: Characteristics of the Age, **9:** 5680; Morality and Religion		5681
Fischer: The Motive to Philosophy	10	5769
Franklin: The Way to Wealth	10	5946
Hegel: Transition to the Greek World, **12:** 7174; The Egyptian Problem, 7175; The Greek World, 7176; The Meaning of Christianity, 7177; The Doctrine of the Trinity, 7179; The Nature of Evil, 7180; The Fall, 7182; The Atonement		7183
Herder: Human Development, **12:** 7264; The Apotheosis of Humanity		7271
Hobbes: On Love, **12:** 7383; Certain Qualities in Men, 7384; Of Almighty God		7387
Hume: Of Refinement in the Arts, **13:** 7781; Treatise of Human Nature		7777
Huxley: Materialism and Idealism	13	7833
Ibn Sînâ	13	7837
James, William	13	8109 k
Joubert: Aphorisms	14	8388
Kant: The Beautiful, the Pleasant, and the Good, **14:** 8486; Reason in General, 8491; Metaphysics as a Science		8493
Locke: Pleasure and Pain	15	9107
Lucretius: On the Evil of Superstition, **15:** 9314; The Foolishness of Luxury, 9315; The Nothingness of Death, 9316; The End of All, 9316; The Spirituality of Material Things		9317
Maeterlinck: The Inner Beauty	16	9552
Nietzsche: The Will to Power, **18:** 10664 b, 10664 t; Anti-Christianity, 10664 g; Anti-Democracy, 10664 j; "Thus Spake Zarathustra" the Superman		10664 n
Pascal: Extracts from the "Thoughts"	18	11145
Plato: From the "Protagoras," **19:** 11530; From the "Phædo," 11535; From the "Apology," 11538; From the "Phædrus," 11541; From the "Gorgias," 11545; From the "Republic," 11549; From the "Statesman,"		11553
Richter: Consolation	20	12252
Rochefoucauld: Society, **20:** 12330; Conversation		12333
Schopenhauer: Extracts from "The World as Will and Idea," **21:** 12928; The Value of Personality		12953
Selden: Extracts from his "Table-Talk"	22	13101
Seneca: Time Wasted, **22:** 13123; Independence, 13124; The Rival School, 13125; Inconsistency, 13126; Leisure		13127
Socrates: Refuses to Escape from Prison, **22:** 13633; Justice and Injustice, 13637; Before his Trial		13640
Spencer: Manners and Fashions	23	13727
Spinoza: The Improvement of the Understanding, **23:** 13793; Mental Freedom, 13797; Superstition and Fear		13800
Stevenson: Idealism—Striving and Failing	23	13944
Strauss: Græco-Roman Cultivation	23	14110
Swedenborg: The Contiguity and Harmony of the World, **23:** 14243; The Perfect Man the True Philosopher		14246
Tagore: The Second Birth ("Personality")	24	14388 g
Thoreau: Work and Pay, **24:** 14880, 14884; Walking		14897
Voltaire: War, **25:** 15462; Appearances, 15464; The Contradictions of This World, 15466; The Ignorant Philosopher, 15472; Climate, 15474; Luxury, 15478; Miscellaneous Excerpts		15480

	VOL.	PAGE
Philosophy, A System of Synthetic, *Spencer*	23	13712
— of History, *Hegel*	12	7172, 7174
— — the History of Man, *Herder*	12	7264
Phoenix and Turtle, The (Poem), *Shakespeare*	22	13226
Phormio, *Terence*	24	14648
Physics and Politics, *Bagehot*	2	1225
Physiology of Taste, *Savarin*	4	2366, 2367
Piacere, Il, *Annunzio*	1	575
Piankhy, The Stela of, *Egyptian*	9	5274
Pibroch of Donuil Dhu (Poem), *Scott*	22	13075
Picciola, *Saintine*	21	12679
"Pickwick," An Examination Paper on, *Calverley*	5	3108
Picture, A (Poem), *Blicher*	4	2065
— of Domestic Happiness, A (Poem), *Boscan*	4	2206
— — T. C., The (Poem), *Marvell*	16	9775
Piece of String, The, *Maupassant*	16	9821
Pierre and His People, *Gilbert Parker*	18	11049
— — Jean, *Maupassant*	16	9815
— de Bourdeille, see Brantôme, the Abbé de.		
— of Provence and the Beautiful Maguelonne, *Olga Finch*	19	11428
Pigeon, The, *Galsworthy*	10	6173 c, 6173 l
Pilgrim Fathers, Emigration of the, *Everett* (Oration)	9	5607
— — Landing of the (Poem), *Hemans*	12	7232
Pilgrimage, The (Poem), *Herbert*	12	7257
Pilgrims, The (Poem), *Swinburne*	23	14309
Pilgrim's Isle (Poem), *Parsons*	18	11121
— Progress (Bunyan)	5	2754
Pillar of the Cloud, The (Poem), *Newman*	18	10616
Pilpay, *C. R. Lanman*	19	11437
Pindar, *B. L. Gildersleeve*	19	11487
Pine, The (Poem), *Babrius*	2	1153
— and Palm (Poem), *Heine*	12	7192
— -Tree, The (Poem), *Vazoff*	25	15269
Pinero, Sir Arthur Wing	8	4864 v
Pinnace, The (Poem), *Catullus*	6	3365
Pioneers of France in the New World, The, *Parkman*	18	11091
Piper and the Child, The (Poem), *Blake*	4	2048
Piron, Alexis	19	11506
Pitakas, The	13	7919
Pitt, William, *J. R. Green* (History of the English People)	11	6675
Pitta, Sebastião Rocha	15	8909
Pizarro, *Sheridan*	22	13361
Place in Thy Memory, Dearest, A (Poem), *Griffin*	11	6713
Plague of Apathy (Poem), *Watson*	26	15710
Plain Language from Truthful James (Poem), *Harte*	12	6996
Plains of Abraham, Battle of the, *Bancroft*	3	1450
— — — — — — *Parkman* (Montcalm and Wolfe)	18	11109
Platen, August von	19	11513
Plato	11	6641
— *Paul Shorey*	19	11519
Plautus, Titus Maccius, *Gonzalez Lodge*	19	11557
Playboy of the Western World, The, *Synge*	24	14368 j
Plays, see Drama.		
— and Poems, *Boker*	4	2164
— — Puritans, *Kingsley*	14	8622
Plea of King Magnus, The (Poem), *Björnson*	4	1971
Pleasures of a Country Life, The (Poem), *Tibullus*	24	14935
— — Hope (Poems), *Campbell*	5	3164
— — Memory (Poem), *Rogers*	20	12349
— — the Imagination (Poem), *Akenside*	1	261
Pledge to the Dead, A (Poem), *Winter*	26	16069
Pliny the Elder	19	11573
— — Younger	19	11583
Plutarch, *E. B. Clapp*	19	11601
— (Poem), *Agathias*	1	225
— and his Slave, *Aulus Gellius* (Attic Nights)	10	6257
— On Himself (Lives)	19	11632
Plutus, The, *Aristophanes*	2	764
Poe, Edgar Allan, *F. W. H. Myers*	19	11651
Poem of the Passion	6	3445, 3447
Poèmes Antiques, *Leconte de Lisle*	15	8955
— Barbares, *Leconte de Lisle*	15	8954, 8956
— Militaires (Poems), *Déroulède*	8	4582
Poems of Rural Life, *Barnes*	3	1567
— of the War, *Boker*	4	2166
Poésie des Races Celtiques, La, *Renan*	20	12191
Poet and his Songs, The (Poem), *Longfellow*	15	9187
— — the Crowd, The (Poem), *Gautier*	10	6235
— at the Breakfast Table, The, *Holmes*	12	7475
Poetics, *Aristotle*	2	797
Poetry.		
Art of Poetry, The, *Boileau*	4	2144
— — — — (Poem), *Horace*	13	7638
Ballad, The, *Gummere*	3	1305
Discourse of Poets, A, *Bruno* (The Heroic Enthusiasts)	5	2616
Early Verse-Writing in New England, *Tyler* (History of American Literature)	25	15132
Future of American Poetry, The, *Stedman* (Poets of America)	23	13870
Greek Lyric Poetry	25	15161
History and Poetry, *Aristotle* (Poetics)	2	797
Landscapes of the Poets, *Ruskin* (Lectures on Architecture and Painting)	21	12523
Literature and Poetry, *Cicero* (Oration)	6	3687
Old Testament, From the	18	10791, 10813
Ossian and Ossianic Poetry, *Sharp* and *Rhys*	18	10865
Poetics, *Aristotle*	2	797
Poetry, *Amiel* (Journal)	1	489
— *Baudelaire*	3	1620
— *Joubert* (Aphorisms)	14	8393
— and Painting, *Lessing* (Laocoön)	15	9021
Poets, Philosophers and Artists Made by Accident, *D'Israeli* (Curiosities of Literature)	8	4727
Realistic School, The, *E. M. Kayden*	21	12608 a
Roman Poets of the Later Empire, *H. W. Preston*	20	12357
Russian Lyric Poetry, *Prince Serge Wolkonsky*	21	12583
Twentieth Century Poetry, *John Erskine*	19	11700 a
Tyrtæus, Archilochus and their Successors in the Development of Greek Lyric, *H. R. Fairclough*	25	15161
Word-Painting, The Limitations of, *Lessing* (Laocoön)	15	9022
Poetry and Painting, *Bodmer*	4	2131
— in the Twentieth Century, *John Erskine*	19	11700 a
— The Art of, *Boileau*	4	2144
Poets and Poetry of Poland, *Soboleski*	22	13511
Poet's Choice, The (Poem), *Anacreon*	1	498
— Epitaph, A (Poem), *Simmias of Thebes*	11	6641
— — — (Poem), *Wordsworth*	26	16206
— Fame, The (Poem), *Ovid*	18	10936
Poets of America, *Stedman*	23	13870

	VOL.	PAGE
Poet's Place in Life, The (Poem), *Clough*	6	3839
— Song to His Wife, The (Poem), *Procter*	20	11856
Poland.		
Appeal to Poland, *Krasinski* (Temptation)	14	8746
Fall of Poland, The (Poem), *Campbell*	5	3165
Government of Poland, The, *Calhoun*	5	3097
Poland and Kosciuszko, *Rambaud* (General History)	20	12045
Polish Literature.		
Copernicus, Nicolas	7	4040
Krasinski, Sigismund	14	8735
Mickiewicz, Adam	16	9995
Sienkiewicz, Henry K	22	13399
Slowacki, Julius	22	13508
Polish Literature, see also Drama of the Twentieth Century.		
Polish Poets, Specimens of the, *Bowring*	4	2271
Political Discourses, *Hume*	13	7778
— Economy, *Mill*	17	10013, 10014
— Pewterer, The, *Holberg*	12	7421
Politics, The, *Aristotle*	2	800
Politics and Government.		
Cabinet Government, *Bagehot* (English Constitution)	2	1223
Catholics, The Disqualification of, *Grattan* (Speech)	11	6617
Confederacy in the Federal System, *Hamilton* (Federalist)	12	6901
Confederation, Results of the, Hamilton (Federalist)	12	6910
Constitution, The, *Hamilton* (Federalist)	12	6897
— — *Jefferson* (Letter)	14	8253
Declaration of Independence, The, *Jefferson*	14	8237
— — — —, *Tyler* (Literary History of the American Revolution)	25	15136
Democracy, *Lowell*	15	9272
— Steps Toward, *Rambaud* (History of Civilization in France)	20	12045
Discussion, Benefits of Free, *Bagehot* (Physics and Politics)	2	1228
Duty of Criticism in a Democracy, The, *Godkin* (Problems of Modern Democracy)	11	6374
— — Politicians, *Socrates* (Xenophon's "Memorabilia")	22	13639
Early Societies, Why not Free, *Bagehot* (Physics and Politics)	2	1225
English Constitution, The, *Canning* (Speech)	5	3195
Federalist, The	16	9534
German Military Bill, The, *Bismarck* (Speech)	4	1955
Inaugural Addresses, *Lincoln*	15	9070, 9075
Ireland, Incendiarism in, *Bright* (Speech)	4	2358
— The State of, *Bright* (Speech)	4	2361
King-Craft, *Alfred the Great*	1	392
Legislative Instability in America, *Tocqueville* (Democracy in America)	24	14973
Majority, Tyranny of the, *Tocqueville* (Democracy in America)	24	14974, 14976, 14978
Mission of America, The, *J. Q. Adams*	1	141
Monarchy, *Erasmus* (Adages)	9	5522
Nation, The, *Mulford*	17	10417
Nullification, *J. Q. Adams*	1	143
Passion for Power, The, *Channing* (Life and Character of Napoleon Bonaparte)	6	3514
Peace, Do Republics Promote? *Hamilton* (Federalist)	12	6906
People, The, *Rousseau* (The Social Contract)	21	12442
Perpetuation of Our Political Institutions, The, *Lincoln* (Speech)	15	9065
Personal Influence in National Politics, *Hamilton* (Federalist)	12	6908
Petition, Remarks on the Right of, *Calhoun*	5	3089
Pharisaism of Reform, *Curtis* (Oration)	7	4234
Political Association, *Tocqueville* (Democracy in America)	24	14971
— Compromises and Political "Log-Rolling," *Greeley* (American Conflict)	11	6661
Politician, How to be an Influential, *Bagehot* (Bolingbroke)	2	1222
President, The, *Hamilton* (Federalist)	12	6897, 6899
Prince, The, *Machiavelli*	16	9484, 9492
Public Spirit, *Clay* (Speech)	6	3774
Republics, Providing for their Safety, *Montesquieu* (Spirit of Laws)	17	10257
Revolution, *Thucydides*	24	14926
Right of Petition, The, *J. Q. Adams*	1	142
— — — — *Calhoun* (Speech)	5	3089
State, The (Poem), *Alcæus*	1	272
— Rights (Speech) *Calhoun*	5	3094
—Sovereignty, Instances of the Evils of, *Hamilton*, (Federalist)	12	6911
Statesman, The, *Plato*	19	11553
Tyrant, The, *Alfonso the Wise*	1	386
"Utopia," Life in, *More*	17	10298
Washington's Farewell Address	26	15667
Polonsky, Yakov Petrovich	21	12589, 12606
Polybius, *B. Perrin*	19	11701
Polyeucte, *Corneille*	7	4077
Pompeii, The Last Days of, *Bulwer-Lytton*	5	2704
Poor Fisherman, The (Poem) *Alcæus*	1	272
— Jack (Poem), *Dibdin*	8	4622
— People, *Dostoëvsky*	8	4787
— Relation (Poem), *E. A. Robinson*	20	12319 e
— — Goes a-Visiting, The, (Poem), *Menander*	19	11406
— Richard's Almanack, *Franklin*	10	5945
Pope, Alexander, *T. R. Lounsbury*	19	11711
Poppies in the Wheat (Poem), *Jackson*	13	8063
Porter, William Sydney, *Stephen Leacock*	19	11756 a
Porto-Riche, Georges de	8	4864 p
Portrait of a Rival, *Pliny the Younger*	19	11586
— — — Scholar (Poem), *Ennius*	9	5477
Portraits and Studies, *Gottschall*	11	6572
— of Men, *Sainte-Beuve*	21	12669
Portuguese Literature.		
Camoens, Luiz Vaz de	5	3129
Portuguese Literature, *H. R. Lang*	5	3129
Posidippus	11	6642
Positive Philosophy, *Comte*	7	3938
— Polity, *Comte*	7	3941
"Posson Jone,'" *Cable*	5	3019
Post, The (Poem), *Carmen Sylva*	23	14333
— Office, The, *Tagore*	24	14388 d
Pot of Flowers, The (Poem), *Gautier*	10	6234
Potiphar Papers, The, *G. W. Curtis*	7	4233
Poussin's Shepherds of Arcadia, *Blanc*	4	2060
Poverty (Poem), *Alcæus*	1	273
— (Poem), *Hayne*	12	7114
"— Parts Good Company" (Poem), *Baillie*	2	1268
Power of Song, The (Poem), *Schiller*	21	12892
Praed, Winthrop Mackworth	19	11757
Pragmatism, *Kallen*	13	8109 l

	VOL.	PAGE
Prairie, The, *Cooper*	7	4009, 4034
— Songs, *Garland*	10	6196
Praise of Folly, The, *Erasmus*	9	5514, 5525
— — Fortune, The (Poem), *Thomas Dekker*	8	4525
— to God (Poem), *Barbauld*	3	1495
Prayer, *Marcus Aurelius* (Meditations)	2	1035
— A, *Augustine* (The Trinity)	2	1021
— — *Johnson*	14	8300
— (Poem), *Gautier*	10	6234
— (Poem), *Hugo*	13	7727
— The (Poem), *Very*	25	15329
— during the Battle (Poem), *Körner*	14	8728
— for Strength, A (Poem), *Michel Angelo*	16	9979
— of al-Hariri (Poem), *al-Hariri*	2	697
— or Psalm, A, *Bacon*	2	1198
— to Ben Jonson (Poem), *Herrick*	12	7309
Précieuses Ridicules, Les, *Molière*	17	10198
Preface to Collected Poems, *Béranger*	3	1799
Pre-Historic Times, *Lubbock*	15	9283
Preludes (Poems), *Cawein*	6	3370 d
Prescience (Poem), *Aldrich*	1	317
Prescott, William Hickling, *F. N. Thorpe*	19	11767
Present Duty, The, *Desjardins*	8	4600
Prester John, *Mandeville*	16	9658
Pretenders, The, *Ibsen*	13	7847 b
Pretty Maid of the Mill, The (Poem), *Wilhelm Müller*	17	10444
Prévost d'Exiles, Antoine François	20	11805
Price of Life, The, *Scribe*	22	13089
Pride and Prejudice, *Austen*	2	1050
Primal Histories, The, *Aleardi*	1	352
Prime, William Cowper	20	11820
Primrose (Poem), *Mickiewicz*	16	10002
Prince, The, *Machiavelli*	16	9484, 9492
— and the Pauper, The, *Clemens*	6	3813
— Five-Weapons, *Pilpay*	19	11460
— of Homburg, The, *Kleist*	14	8667
Princess, The (Poem), *Björnson*	4	1972
— — (Poem), *Tennyson*	24	14582, 14609
— of Clèves, The, *La Fayette*	14	8767, 8769
— — Thule, A, *Black*	4	1997
Princesse Georges, La, *Dumas, Jr.*	8	5006
— Lointaine, La, *Rostand*	20	12434 c
Principia, *Newton*	18	10623
— Rerum Naturalium, *Swedenborg*	23	14243, 14246
Principle in Art, *Patmore*	19	11192
Prior, Matthew	20	11837
Prison of Geneva, The (Poem), *Pascoli*	18	11156 e
Prisoner, The (Poem), *Lermontov*	21	12596
— of Chillon, The (Poem), *Byron*	5	2996
Prisse Papyrus, The, *Egyptian*	9	5327
Problem, The (Poem), *Emerson*	9	5456
Problematic Nature, A, *Spielhagen*	23	13774
Problems of Modern Democracy, *Godkin*	11	6374
Procter, Adelaide Anne	20	11849
— Bryan Waller	20	11849
Prodigal Father, A, *Dumas, Jr.*	8	5004, 5009, 5021
Professor Bernhardi, *Schnitzler*	21	12922 k
Progress and Poverty, *Henry George*	10	6260 c, 6260 e
— of Taste, The (Poem), *Shenstone*	22	13314
Prolegomena, *Kant*	14	8493
Prologue from "Every Man in his Humor," *Jonson*	14	8357
— to Gaul (Poem), *Smith*	6	3433
Prometheus, *Æschylus*	1	193
— (Poem), *Bridges*	4	2349
— (Poem), *Byron*	5	2997
— (Poem), *Goethe*	11	6442
— Unbound, *Shelley*	22	13271
Propertius, Sextus, *G. M. Whicher*	20	11861
Prophecy (Poem), *Klopstock*	14	8697
Prophet, The (Poem), *Nekrassov*	21	12598
Prose Fancies (Second Series), *Le Gallienne*	15	8958
Prospect, The (Poem), *E. B. Browning*	4	2543
Prospice (Poem), *Robert Browning*	5	2587
Protagoras, *Plato*	19	11530
Protection and Free Trade, see Economics.		
Protesilaos (Poem), *Welhaven*	26	15783
Protestation, The (Poem), *Carew*	5	3222
Prothalamion (Poem), *Spenser*	23	13755
Prout, Father, see O'Mahony, Francis Sylvester.		
Provençal Literature, *H. W. Preston*	20	11871
— Lovers—Aucassin and Nicolette (Poem), *Stedman*	23	13861
Prue and I, *G. W. Curtis*	7	4228
Psalm of Montreal, A (Poem), *Samuel Butler*	5	2934 n
—CI, Commentary on, *Luther*	15	9336
— 137th, Translation of the (Hymn), *Bacon*	2	1201
Pseudoxia Epidemica, *Sir Thomas Browne*	4	2510
Psychaura (Poem), *Brownell*	4	2522
Psychology of the Suffragette, *Macphail*	16	9514 c
— Principles of, *Spencer*	23	13714
Publican's Dream, The, *Banim*	3	1459
Pulci, Luigi	20	11891
Pulley, The (Poem), *Herbert*	12	7258
Pulteney, William, Epistle to Curio (Poem), *Akenside*	1	257
Punch Song (Poem), *Schiller*	21	12889
Purānas, The (Poems)	13	7926
Pure in Heart, The, *Anon*	11	6651
Purifications (Poem), *Empedocles*	9	5474
Puritan, The, *Macaulay* (John Milton)	16	9399
— Colonies, The, *Goldwin Smith* (Lectures on the Study of History)	22	13547
— in Secular and Religious Life, The, *Choate*	6	3657
Puritans, Plays and, *Kingsley*	14	8622
Purple East, The (Poems), *Watson*	26	15708
Pushkin, Alexander Sergyéevitch	21	12585, 12590
— — — *I. F. Hapgood*	20	11904
Pyeshkov, Alexei Maximovitch, see Gorky, Maxim.		
Pym, John, *Goldwin Smith* (Three English Statesmen)	22	13540
Pyrrhus, Crébillon	7	4170
Pyrrhus's Speech (Poem) *Ennius* (Annals)	9	5480
Pythian Ode, First (Poem), *Pindar*	19	11501
"Q," A Psychic Pstory of the Psupernatural, *Leacock*	15	8928 t
Quæstiones Disputatæ, *Aquinas*	1	619
Quakers' Meeting, A, *Lamb*	15	8835
Quebec, The Battle of, *Parkman* (Montcalm and Wolfe)	18	11109
Queen, The (Poem), *Patmore*	19	11190
— Mab's Excursion (Poem), *Drayton*	8	4883
Quesnay de Beaurepaire, Jules	20	11925
Quest of the Sangreal, The (Poem), *Hawker*	13	7539
Question d'Argent, La, *Dumas, Jr.*	8	5004, 5016
"Qui Reposan Quei Caste e Felici Ossa" (Poem), *Petrarch*	19	11383
Quiller-Couch, A. T.	20	11947
Quinet, Edgar, *Henry Bérenger*	20	11961
Quintilian, *H. W. Preston*	20	11980
Quisisana, *Spielhagen*	23	13775
Quo Vadis, *Sienkiewicz*	22	13402
Rabelais, François, *Henry Bérenger*	20	12001
Race and Language, *Freeman*	10	5992
Races, The Comparative Worth of Different, *Galton* (Hereditary Genius)	10	6176

	VOL.	PAGE
Racine, Jean, *F. M. Warren*	20	12027
Rādhā and Krishna, *Jayadeva* (Gīta-Govinda)	14	8210
Raghuvança (Poem), *Kālidāsa.*	14	8456, 8460
Raimon de Miraval	20	11876, 11887
Rain, The (Poem), *Verhaeren*	25	15312 i
— it Raineth, The (Poem), *Shakespeare*	22	13207
Rainbow's Treasure, The (Poem), *O'Reilly*	18	10863
Rainy Day, The (Poem), *Longfellow*	15	9162
Raleigh, Sir Walter, *A. H. Thorndike*	20	12040 a
Rāmāyana	13	7925, 7959
Rambaud, Alfred Nicolas	20	12041
Rambler, *Johnson*	14	8288, 8301
Rameau's Nephew, *Diderot*	8	4693
Ramsay, Allan	20	12061
Ranke, Leopold von	20	12074
Rape of Lucrece, The, *Heywood*	12	7346
— — Lucrece, The (Poem), *Shakespeare*	22	13218
— — Proserpine, The (Poem), *Claudianus*	20	12369
— — the Lock, The (Poem), *Pope*	19	11715, 11731
Raphael Sanzio, *Vasari*	25	15250
Raphael's Song (Poem), *Moody*	17	10270
Raven, The (Poem), *Poe*	19	11691
Ravenna, *Symonds* (Sketches in Italy)	24	14362
Raw Youth, A, *Dostoévsky*	9	5686 e
Read, Thomas Buchanan	20	12094
Reade, Charles	20	12103
Reading, see Books and Reading.		
Realidad, *Galdós*	10	6162
Realistic School, The, *E. M. Kayden*	21	12608 a
Reason and Feeling (Poem), *William Drummond*	8	4917
Rebel Queen, The, *Besant*	3	1845
Recherche de l'Absolu, La, *Balzac*	3	1364
Recollections of Alexis de Tocqueville, *Tocqueville*	24	14979
— — Middle Life, *Sarcey*	21	12826
— — My Youth, *Renan*	20	12173
Rectorial Address before the University of Glasgow, *Balfour*	2	1289
Red Hanrahan's Song about Ireland (Poem), *Yeats*	26	16260 j
— Harlaw, The (Poem), *Scott*	22	13077
— May (Poem), *Robinson*	20	12319
— Men and White, *Wister*	26	16102
— Robe, The, *Brieux*	4	2353 g
Reef, The, *Wharton*	26	15818 b, 15818 c
Reflections, *La Rochefoucauld*	20	12330
Registre of Hystories, A, *Ælianus Claudius*	1	174
Regnier, Henry de, *Pierre de Bacourt.*	20	12148 a
Reign of Charles the First, Commentaries on the, *D'Israeli*	8	4730
Relation of the First Voyage, A, *Las Casas*	6	3335
Religio Medici, *Sir Thomas Browne*	4	2481
Religion. See also Philosophy.		
Alden: The Dove and the Serpent, 1: 305; Death and Sleep, 307; The Parable of the Prodigal		310
Amiel: The Personality of Jesus, 1: 481; The Efficacy of Religion		487
Augustine: The Godly Sorrow that Worketh Repentance, 2: 1017; Consolation, 1018; The Foes of the City, 1019; The Praise of God, 1020; A Prayer, 1021; Gatherings from St. Augustine by *Alfred the Great*	1	395
Avesta, From the	2	1084
Avicebron: On Matter and Form	2	1102
Babylonian Cosmogonic Poetry	1	61
Bacon: A Prayer or Psalm, 2: 1198; Translation of the 137th Psalm	2	1201
Beecher: Selected Paragraphs, 3: 1723; Poverty and the Gospel		1725
Bernard of Clairvaux, Saint: Monastic Luxury, 3: 1823; Sermon on the Death of Gerard		1826
Bible. New Testament, The, *F. W. Farrar*	17	10565
—. Old Testament, The, and the Jewish Apocrypha, *Toy*	18	10775
— Wyclif's: Luke VI. 11–32, 26: 16237; 1 Corinthians XIII. John XX. 1–31, 16239; Apocalypse		16241
— of the Dadu Panthis, Religious Poetry from the	13	7966
Bonaventura, Saint: On the Beholding of God in His Footsteps in this Sensible World	4	2171
Bossuet: Upon the Unity of the Church, 4: 2218; Funeral Oration on Henrietta of France		2219
Bright: The Irish Established Church	4	2363
Browne, Sir Thomas: Christian Morals, 4: 2495; Hydriotaphia, 2500; Religio Medici		2481
Brownson: Saint-Simonism	5	2595
Bunyan: The Pilgrim's Progress	5	2754, 2761
Bushnell: Religious Music	5	2924
Calvin: Prefatory Address to the Institutes, 5: 3120; Election and Predestination, 3123; Freedom of the Will		3127
Channing: Spiritual Freedom	6	3518
Châteaubriand: Christianity Vindicated	6	3533
Chrysostom: That Real Wealth is from Within, 6: 3666; Encouragement During Adversity, 3669; Concerning the Statutes		3673
Darmesteter: Judaism	7	4382
Darwin: His Religious Views	7	4404, 4409
Descartes: The Idea of God	8	4593
Desjardins: The Conversion of the Church	8	4605
Draper, J. W.: The Vedas and their Theology, 8: 4866; The Koran		4870
Edwards: His Religious History, 9: 5179; The Excellency of Christ, 5184; The Essence of True Virtue		5187
Egyptian: The Negative Confession (Book of the Dead)	9	5320
Erasmus: Spiritual Christianity, 10: 5524; The Shipwreck, 5528; Correspondence relating to Scholasticism and Theology		5532
Farrar: Paul before Festus and Agrippa, 9: 5628; Christ and Pilate, 5637; The New Testament	17	10565
Fénelon: Doubt, 9: 5644; Dangers of a Questioning Mind, 5645; The Internal Dissensions of Christians		5647
Fichte: Morality and Religion, 9: 5681; Elevating Power of Religion, 5684; Spiritual Light and Truth		5685
Francis d'Assisi, Saint: The Canticle of the Sun	10	5923
— de Sales, Saint: The Supernatural and Estatic Life	21	12736
Franklin: His Religion (Letter)	10	5937
Hearn: The Shinto Faith	12	7151
Hegel: The Atonement, 12: 7183; The Fall, 7182; The Doctrine of the Trinity, 7179; The Meaning of Christianity, 7177; The Nature of Evil		7180

VOL. PAGE

Religion.—*Continued*
Hobbes: Of Almighty God.....**12** 7387
Johnson, Samuel: A Private Prayer **14** 8300
Josephus: The Greek Version of the Hebrew Scriptures, **14:** 8370; The Hebrew Faith, Worship and Laws..... 8382
Kabbalah, The, *Binion*.....**14** 8425
Kempis, Thomas à: Divine Love, **14:** 8535; Eternal Life, 8537; Patience in Adversity..... 8540
Koran, The.....**14** 8707
— From the..... **2** 690
Lamennais: A Spiritual Allegory, **15:** 8848; Words of a Believer... 8851
Lessing: Heresy.....**15** 9018
Lucretius: The Evil of Superstition.....**16** 9314
Luther: On the Improvement of the Christian Body, **15:** 9325; The Liberty of the Christian, 9326; Reply at the Diet of Worms, 9328; Commentary on Psalm CI..... 9336
Macaulay: The Church of Rome, **16:** 9408; Loyola and the Jesuits. 9411
Mahābharata: Divine Song.....**13** 7957
Maimonides: Extract from Will, **16:** 9594; A Proof of the Unity of God, 9595; Concerning the Incorporeality of God, etc..... 9597
Martineau: The Transient and the Real in Life.....**15** 9762
Massillon: The Death-Bed of a Sinner, **16:** 9784; Fasting, 9785; Hypocritical Humility in Charity, 9787; The Blessing of the Righteous, 9789; Picture of Society, 9791; Prayer..... 9792
Maurice: Divinity of Christ, **16:** 9830; The Kingdom of Heaven.. 9832
Mazzini: Faith and the Future...**16** 9845
Montesquieu: Religion.....**17** 10262
Morley: The Church and the Encyclopædia.....**17** 10336
Mulford: The Personality of Man, **17:** 10420; The Personality of God, 10420; The Teleological Argument, 10421; The Scriptures..... 10422
Newman: Apologia pro Vitâ Suâ..**18** 10605
Newton: The First Cause (Principia).....**18** 10623
Parker: Mistakes about Jesus....**18** 11077
"Qu'ran," see Koran.
Ranke: The Rise of the Jesuits in Germany.....**20** 12083
Renan: The Jews and Civilization **20** 12180
Robertson: The Early Development of Christ, **20:** 12308; The Universal Nature of Christ..... 12312
Swedenborg: Individuality Eternal, **23:** 14245; The Internal Sense of the World, 14248; How Heaven and Earth are Brought into Association, 14250; The Church Universal, 14251; His Ethics, 14252; Marriage Love, 14255; The Second Coming of the Lord..... 14258
Taylor: On the Authority of Reason, **24:** 14554; The True Prosperity, 14555; The Merits of Adversity, 14556; Endurance, 14557; Husband and Wife, 14559; Brief Excerpts..... 14560
Thomas Aquinas: On the value of our Concepts of the Deity, **1:** 618; How Can the Absolute be a Cause, 619; On the Production of Living Things..... 621

VOL. PAGE

Van Dyke: Modern Doubt.....**25** 15242
Weiss: Constancy to an Ideal.....**26** 15770
Wesley: The New Birth, **26:** 15794; Our Stewardship, 15796; The Kingdom of Heaven, 15799; The Love that Endureth all Things, 15801; A Catholic Spirit, 15802; The Last Judgment..... 15804
White: The Reconstructive Force of Scientific Criticism, **26:** 15853; Mediæval Growth of the Dead Sea Legends..... 15856
Woolman: Journal.....**26** 16164 e
Zoroaster, A Psalm of..... **2** 1088

Religious History, Narrative of his, *Edwards*..... **9** 5179
Reliques, *O'Mahony*.....**18** 10848
Remarks on the Right of Petition, *Calhoun*..... **5** 3089
Rembrandt, *Blanc* (The Dutch School of Painters)..... **4** 2055
Remember (Poem), *Rossetti*.....**20** 12401
Reminiscence (Poem), *Aldrich*..... **1** 325
— *Froebel*.....**10** 6027
Remorse (Poem), *Platen*.....**19** 11515
Renaissance, The, *Michelet*.....**16** 9990
— in Italy, The, *Symonds*.....**24** 14340
Renan, Ernest, *Ferdinand Brunetière*.**20** 12149
— — *Darmesteter*..... **7** 4381
— — "History of Israel," *France*..**10** 5918 f
— — Study of M., *Bourget*..... **4** 2258
Renée Mauperin, *Goncourt*.....**11** 6561
Renewal (Poem), *Tolstoy*.....**21** 12606
Renouncing of Love, A (Poem), *Wyatt*.....**26** 16234
Reply at the Diet of Worms on the Second Day of his Appearance, *Luther*.....**15** 9328
Republic, The, *Cicero*..... **6** 3717
— — *Plato*.....**19** 11528, 11549
— of God, The, *Mulford*.....**17** 10420
Repudiated Responsibility (Poem), *Watson*.....**26** 15708
Representative Men, *Emerson*..... **9** 5429
Reproaches to a Dissipated Student, *Egyptian*..... **9** 5344
Requiem (Poem), *Stevenson*.....**23** 13940
Rescuing Angel, A, *Edgren*..... **9** 5167
Resignation, *Joannes Barbucallus*...**11** 6648
— The (Poem), *Chatterton*..... **6** 3549
Resolution and Independence (Poem), *Wordsworth*.....**26** 16210
Rest (Poem), *Rossetti*.....**20** 12403
— at Noon, *Meleager*.....**11** 6644
— in the Beloved (Poem), *Freiligrath*.**10** 6008
Retirement (Poem), *Vaughan*.....**25** 15261
Retreat from Moscow, The (Poem), *Hugo*.....**13** 7732
Retreate, The (Poem), *Vaughan*....**25** 15258
Retrospective Reviews, *Le Gallienne*.**15** 8962
Return of the Native, The, *Thomas Hardy*.....**12** 6935, 6960 a
Reuter, Fritz.....**20** 12195
Revenge, Of, *Bacon*..... **2** 1172
Revenues (Poem), *Jackson*.....**13** 8059
Rêveries, *Rousseau*.....**21** 12451
Reveries of a Bachelor, *D. G. Mitchell*.....**17** 10112
Review Writing, *Bagehot* (The First Edinburgh Reviewers)..... **2** 1210
Revival, The (Poem), *Vaughan*.....**25** 15261
Revolt of Mother, The, *Wilkins*....**26** 15985
— — Tiamat (Poem), *Anon*..... **1** 61
Revolution of 1848, The (Poem), *Welhaven*.....**26** 15781
Rhadamistus and Zenobia, *Crébillon* **7** 4169, 4177
Rhea Silvia's Dream (Poem), *Ennius* (Annals)..... **9** 5480
Rhine Wine (Poem), *Claudius*..... **6** 3758
Rhodes, James Ford.....**20** 12206
Rhodora, The (Poem), *Emerson*.... **9** 5454

VOL. PAGE

Rich Man Loses His Child, A, A Poor Man Loses His Cow (Poem), *Cats* ... 6 3358
Richard Cœur de Lion ... 20 11881
Richardson, Samuel ... 20 12225
Richepin, Jean, *M. M. Dondo* ... 20 12246 a
Richter, Jean Paul, *E. P. Evans* ... 20 12247
Riddle of the Universe, The, *Hæckel* ... 11 6782
Riddles (Poem), *Schiller* ... 21 12891
Riders to the Sea, *Synge* ... 24 14368 f
Rig-Veda, Hymns of the ... 13 7908, 7915, 7939
Right use of Prayer, The, *De Vere* ... 8 4611
Rikke-Tikke-Tak, *Conscience* ... 7 3961
Riley, James Whitcomb, *W. D. Howe* ... 20 12265
Rilke, Rainer Maria ... 20 11700 i
Rime of the Ancient Mariner, The (Poem), *Coleridge* ... 7 3850, 3855
Rinaldo (Poem), *Tasso* ... 24 14511
Ring and the Book, The (Poem), *Robert Browning* ... 5 2561
Riquet, *France* ... 10 5910 c, 5918 o
Risālahs, The, *Sa'di* ... 21 12655
Rise of Silas Lapham, The, *Howells* ... 13 7655 a
— — the Dutch Republic, The, *Motley* ... 17 10375, 10380
Ritchie, Anne Thackeray ... 20 12273
Ritu-Sanhāra, *Kālidāsa* ... 13 7934, 7962
— -Sanhāra (Poem), *Kalidasa, Edwin Arnold's* Translation ... 2 840
Rivals, The, *Sheridan* ... 22 13321
Rivas, Linares ... 8 4864 n
Riverita, *Palacio Valdés* ... 25 15201
Roba di Roma, *Story* ... 23 14052
Robbers, The, *Schiller* ... 21 12878
Robert Burns (Poem), *Halleck* ... 11 6865
— Elsmere, *Ward* ... 25 15642
— of Lincoln (Poem), *Bryant* ... 5 2636
Roberts, Charles G. D. ... 20 12295
Robertson, Frederick William ... 20 12305
Robespierre in Paris, 1770, *Lewes* ... 15 9043
Robin Hood and Guy of Gisborne (Poem), *Anon* ... 3 1312
— Redbreast "A Child's Song" (Poem), *Allingham* ... 1 436
Robinson, Agnes Mary Frances ... 20 12315
— Edwin Arlington, *W. B. Henderson* 20 12319 a; 19 11700 g
— Crusoe, *Defoe* ... 8 4485
Rochefoucauld, François, duc de La, see La Rochefoucauld,
Rock of Cashel, The, *De Vere* ... 8 4611
Rocking Hymn, A (Poem), *Wither* ... 26 16124
Rod, Édouard, *Grace King* ... 20 12335
Roderick Random, *Smollett* ... 22 13579
Rodman the Keeper, *Woolson* ... 26 16166
Rogers, Samuel ... 20 12345
Roi des Montagne, Le, *About* ... 1 32
Rokeby, *Scott* ... 22 13078
Rolla (Poem), *Musset* ... 17 10489
Rolland, Romain, *Leland Hall* 20 12356 a; 9 5686 k
Roma (Poem), *Carducci* ... 5 3209
Roman de l'Energie Nationale, *Barrès* ... 3 1570 f
— Empire, The Holy, *Bryce* ... 5 2659
— History, Characters and Events of, *Ferrero* ... 9 5648 d
— Law and Legal Education, *Maine* ... 16 9610
— Poets of the Later Empire, *H. W. Preston* ... 20 12357
— Russe, *Vogue* ... 25 15440
Romance of a Mummy, The, *Gautier* 10 6223, 6225
— of a Poor Young Man, *Feuillet* ... 9 5665
— — the Swan's Nest (Poem), *E. B. Browning* ... 4 2549
Romancers, The, *Rostand* ... 20 12434 b
Romances (Poems), *Heine* ... 12 7195

Rome.
Altered Aspects of Rome, The, *Freeman* ... 10 5982
Antony and Cleopatra, *Ferrero* (Characters and Events of Roman History) ... 9 5648 d
Battle of Lake Trasimene, The, *Livy* (History of Rome) ... 15 9100
Burning of the City, The, *Tacitus* (Annals) ... 24 14386
Catiline's Conspiracy, History of, *Sallust* ... 21 12746
Causes which Destroyed Rome, Two, *Montesquieu* (Grandeur and Decadence of the Roman Empire) ... 17 10264
Chorus of Spirits at the Storming of Rome by the Constable of Bourbon, 1527 (Poem), *Byron* (The Deformed Transformed) ... 5 2956
Coliseum, The (Poem), *Byron* ... 5 2954
Fall of Rome, The, *Gibbon* (Decline and Fall of the Roman Empire) ... 11 6299
February in Rome (Poem), *Gosse* ... 11 6566
Final Ruin of Rome, The, *Gibbon* (Decline and Fall of the Roman Empire) ... 11 6316
Ghetto in Rome, The, *Story* (Roba di Roma) ... 23 14052
Gallic Wars, The, *Cæsar* ... 5 3040, 3046
Gladiatorial Shows on the Roman People, The Moral Influence of, *Lecky* (History of European Morals) ... 15 8935
Græco-Roman Civilization, *Strauss* (Life of Jesus) ... 23 14110
Grandeur and Decadence of the Roman Empire, The, *Montesquieu* ... 17 10264
History of Rome, *Duruy* ... 8 5071
— — — The, *Livy* ... 15 9095
— — — *Mommsen* ... 17 10208
— — — *Niebuhr* ... 18 10659
Horatius at the Sublician Bridge, *Livy* (History of Rome) ... 15 9095
Public Spirit in Rome, *Bossuet* (Discourse upon Universal History) ... 4 2225
Roman Civilization under Nero, *Farrar* (Early Days of Christianity) ... 9 5633
— Law and Legal Education, *Maine* 16 9610
Rome Ancient and Modern, *Staël* (Corinne) ... 23 13843
Senate, Servility of the, *Tacitus* (Annals) ... 24 14384
Spring in Rome, *Story* (Roba di Roma) ... 23 14061
St. Peters, *Mendelssohn* (Letters) ... 16 9894
To Rome (Poem), *Byron* ... 5 2953
Vestal Virgins, The, *Aulus Gellius* (Attic Nights) ... 10 6255
Work of the Roman Empire, The, *Bryce* (The Holy Roman Empire) ... 5 2659

Romeo and Juliet, *Shakespeare* ... 22 13257
Romola, *Eliot* ... 9 5409
Rondeau (Poem), *Hunt* ... 13 7797
Ronsard, Pierre, *Katharine Holland* ... 20 12373
— to His Mistress (Poem), *Ronsard* ... 20 12383
Ronsard's Book of Love, On (Poem), *Hérédia* ... 12 7281
Rookery, The (Poem), *Turner* ... 24 14640
Roosevelt, Theodore, *Brander Matthews* ... 20 12384
Rosalind's Madrigal (Poem), *Lodge* ... 15 9141
Rose, The (Poem), *Pushkin* ... 21 12591
— and the Ring, The (Poem), *Locker-Lampson* ... 15 9118
— — Thorn, *Anon* ... 11 6652
— Aylmer (Poem), *Landor* ... 15 8877
Rose—Dark the Solemn Sunset (Poem), *Gilder* ... 11 6348

VOL. PAGE

Rose-Garden, The, *Sa'dī*.....21 12647, 12658
Rose Mary (Poem), *D. G. Rossetti*...20 12419
— of Dutcher's Coolly, *Garland*.....10 6197
Rose-Wreath, The (Poem), *Klopstock* 14 8694
Roses (Poem), *Annius Florus*.....20 12363
— (Poem), *Ronsard*.....20 12380
— de Sâdi, Les (Poem), *Lang*.....15 8890
Rossetti, Christina Georgina, *W. M. Payne*.....20 12397
— Dante Gabriel, *W. M. Payne*....20 12411
Rossi, To the Tragedian (Poem), *Hérédia*.....12 7282
Rossignol, Le (Poem), *Verlaine*.....25 15321
Rostand, Edmond, *C. H. Page* 20 12434 a; 8 4864 t
Rouge et Le Noir, Le, *Beyle*..... 3 1865
Rousseau, Jean Jacques, *Morley*....17 10325
— — — *Édouard Rod*.....21 12435
Rouvroy, Louis de, see Saint Simon, Louis de Rouvroy, duc de.
Rovers, The, *Canning*..... 5 3192
Royal Banquet, A (Poem), *Statius*...23 13848
Rubáiyát (Poem), *Khayyám*.....14 8549
Rubens, *Bodmer*..... 4 2130
Rückert, Friedrich.....21 12457
Rudens, *Plautus*.....19 11560, 11568
Ruffini, Giovanni Domenico.....21 12471
Ruined Chapel, The (Poem) *Allingham*.1 431
Ruit Hora (Poem), *Carducci*..... 5 3219
"Rule, Britannia" (Poem), *Thomson*.24 14853
Rules and Exercises of Holy Dying, *Jeremy Taylor*.....24 14556; 14560
Rūmī, Jalāl-Ad-Dīn, *A. V. W. Jackson*.....21 12487
Runeberg, Johan Ludvig, *W. M. Payne* 21 12495
Rural Deities, The (Poem), *Tibullus*.24 14940
Ruskin, John, *J. C. Van Dyke*.....21 12509
Russell, George William, *L. R. Morris* 13 7990 u
Russell, William Clark.....21 12563

Russia.
Greek Project of Catharine II, The, *Rambaud* (General History)...20 12045
Moscow, *Bismarck* (Letter)..... 4 1938
Nihilism, *Pardo Bazán* (Russia)...18 11038
Reign of Terror, The, *Pardo-Bazán* (Russia).....18 11027

Russian Literature.
Andreyef, Leonid Nikolaivich 1: 526; 8 4864 f
Apukhtin, Aleksei Nikolaevich...21 12607
Artzibashef, Mikhail..8 4864 g; 9 5686 f
Chekhov, Anton Pavlovitch.6 3600 a; 8 4864 f
Dostoévsky, Feodor Mikhailovitch 8 4779; 9 5686 e
Garshin, W. M..... 9 5686 i
Gogol, Nikolai Vasilievitch.....11 6455
Goncharóf, Ivan Aleksandrovitch.11 6533
Gorky, Maxim.....11 6564 a; 9: 5686 f
Homiakov, Aleksei Stephanovich 21 12589, 12603
Koltsov, Alexis Vassilevich.....21 12608 d
Koutousov, Count Golenischev...21 12589
Kozlov, Ivan Ivanovich.21 12600, 12608 a, c
Kuprin, Alexander..... 9 5686 j
Lermontov, Mikhail Yurevich 21 12587, 12596
Lyric Poetry, *Wolkonsky*.....21 12583
Maykov, Apollon Nikolayvich 21 12589, 12604
Nadson, Semeon Yakovlevich.....21 12608 g
Nekrassov, Nikolai Alexeievich 21 12588, 12598, 12608 a, e
Polonsky, Yakov Petrovich..21 12589, 12606
Pushkin, Alexander Sergyéevitch 20 11904; 21 12585, 12590
Realistic Literature and the Russian Novel, *Vogüe*.....25 15445
Sheashin, Afanasi Afanasyevich 21 12589, 12606, 12607
Sologub, Fedor..... 8 4864 g
Tolstoy, Count Aleksei Konstantinovich.....21 12588, 12605, 12606
— Lyof.....25 14985; 8 4864 f
Turgeneff, Ivan.....25 15057; 9 5686 e
Tutchev, Fedor Ivanovich 21 12589, 12601, 12602
Zoukovsky, Vasili Andreyevich 21 12584, 12599

Russia: Its People and Its Literature, Pardo-Bazán.....18 11027, 11038
Russian Lyric Poetry, *Prince Serge Wolkonsky*.....21 12583
— Poets, Specimens of the, *Bowring*..... 4 2270
— Scene, A (Poem), *Sheashin*.....21 12607
— Soldier, The (Poem), *Nekrassov*...21 12598
— Song (Poem), *Homiakoff*.....21 12603
Rustic Song (Poem), *Thomas Dekker*. 8 4526
Ruth (Poem), *Hood*.....13 7597
Rutilius Claudius Numatianus.20 12361, 12370
Ruy Blas, *Hugo*.....13 7716

Sachs, Hans, *C. H. Genung*.....21 12609
Sack of Carthage, The, *Landor*.....15 8872
Sacking of the City, The (Poem), *Hugo*..... 13 7726
Sad Spring (Poem), *Rückert*.....21 12460
Sa'dī, *A. V. W. Jackson*.....21 12634
Safe Stronghold Our God is Still, A, (Poem), *Luther*.....15 9332
Saga of King Olaf, The (Poem), *Longfellow*.....15 9180
Sahagún, Francisco Bernardino.....15 8909
Sahara (Poem), *Patmore*.....19 11186
Sailor's Return, The (Poem), *Dobell*. 8 4736
Saint Bernard's Hymn..... 3 1822
— Bridget's Milking Song (Poem), *Macleod*..... 6 3429
— Margaret's Eve (Poem), *Allingham* 1 433
— Patrick (Poem), *Maginn*.....16 9564
— Patrick's Hymn before Tarah (Poem), *Mangan*.....16 9668
— — Purgatory, *Baring-Gould*..... 3 1531
— Paul, The Life and Work of, *Farrar*..... 9 5628
— -Pierre, Bernardin de.....21 12695
— -Simon, Louis de Rouvroy, duke of.....21 12709
— -Simonism, *Brownson* (The Convert)..... 5 2595
— Victor, Adam de, *M. F. Egan*...21 12727
Sainte-Beuve, Charles Augustin, *B. W. Wells*.....21 12659
Saintine, Joseph Xavier Boniface...21 12678
Saint's Tragedy, The (Poem), *Kingsley*.....14 8616
Saladin and the Usurer, The Story of, *Boccaccio*..... 4 2105
Salammbô, *Flaubert*.....10 5834
Salathiel the Immortal, *Croly*..... 7 4198
Sales, Saint Francis de, *Y. Blaze de Bury*.....21 12732
Sallust.....21 12743
Salt Water Ballads (Poems), *Masefield*.....16 9777 j
Sāma Veda, The.....13 7912, 7915
Samain, Albert, *Erskine*.....19 117001
Samaritaine, La, *Rostand*.....20 12434 c
Samuel Brohl and Company, *Cherbuliez*..... 6 3611
Samurai, The (Poem), *Hérédia*.....12 7280
Sand, George, *Th. Bentzon*.....21 12759
— — *S. M. Fuller* (Letter).....10 6123
— Martins (Poem), *Ingelow*.....13 7973
Sandeau, Léonard Sylvain Jules.....21 12806
Sandpiper, The (Poem), *Thaxter*.....24 14763
Sands of Dee, The (Poem), *Kingsley*.14 8615
Sang, A (Poem), *Ramsay*.....20 12072

VOL. PAGE

Sanskrit Literature, see Indian Literature.
Santayana, George....19 11700 n
Sapphics to a Rose (Poem), *Sarbiewski*.... 4 2271
Sappho, *Thomas Davidson*....21 12817
— *Grillparzer*....11 6716
Sappho's Letter to Phaon (Poem), *Ovid*....18 10923
Sarcey, Francisque....21 12825
Sardou, Victorien, *H. H. Hughes*...21 12836 a
Sarmiento, Domingo Faustino....15 8919
Sartor Resartus, *Carlyle*.... 6 3246
Satire (Poem), *Horace*....13 7634
Satires, *Juvenal*....14 8420
— The (Poems), *Boileau*.... 4 2149
Satiricon, *Petronius*....19 11385, 11388
Saturnalia (Poem), *Statius*....23 13853
Savage Prayer, A (Poem), *Theognis*..24 14793
Savages Compared With Children, *Lubbock* (Pre-Historic Times)....15 9283
Savarin, Brillat, see Brillat-Savarin.
Savonarola, Life and Times of, *Villari*....25 15357
Say Not, the Struggle Naught Availeth (Poem), *Clough*.... 6 3835
Scaling of Ventour, The (Poem), *Mistral*....17 10105
Scandinavian Literature, see Danish Literature; Icelandic Literature; Norwegian Literature, Swedish Literature.
Scarecrow, The, *Mackay*....16 9494 g
Scarlet Letter, The, *Nathaniel Hawthorne*....12 7055, 7061
Scheffel, Joseph Victor von....21 12837
Schérer, Edmond, *Victor Charbonnel*.21 12865
Schiller, Johann Christoph Friedrich, *E. P. Evans*....21 12877
— Goethe and, *Lewes*....15 9039
Schlegel, August Wilhelm von....21 12913
— Friedrich von....21 12913
Schnitzler, Arthur, *Ludwig Lewisohn* 21 12922 a; 8 4864 k
Scholar, the Jurist, the Artist, the Philanthropist, The, *Sumner*....23 14233
School for Scandal, The, *Sheridan*...22 13333
Schoolmaster, The, *Ascham*.... 2 918
Schoolmistress, The (Poem), *Shenstone*....22 13315
Schopenhauer, Arthur, *W. M. Payne*.21 12923
Schreiner, Olive....21 12957
Schurz, Carl, *J. F. Rhodes*....21 12974
Schwartz, J. N. W. Van der Poorten, see Maartens, Maarten.

Science. See also Astronomy; Geology; Medicine; Natural History.
Checks to Increase, *Darwin* (Origin of Species).... 7 4419
Claims of Science, The, *Tyndall* (Belfast Address)....25 15152
Comparative Worth of Different Races, The, *Galton* (Hereditary Genius)....10 6176
Creative Design, *Darwin* (Variation of Plants and Animals under Domestication).... 7 4432
Evolution and Ethics, *Huxley* (Collected Essays)....13 7824
— — Independent Creation, *Darwin* (Origin of Species).... 7 4431
First Cause, The, *Newton* (Principia)....18 10623
Geometrical Rate of Increase, The, *Darwin* (Origin of Species). 7 4416
Laplace, Sketch of, *Arago*.... 2 708
Last Link, The, *Haeckel*....11 6792 a
Medical Science in France during the Middle Ages, *Rambaud* (History of French Civilization) 20 12052
Natural Sciences, The Study of the, *Humboldt* (Cosmos)....13 7774
Natural Selection, *Darwin* (Origin of Species).... 7 4424
Origin of the Human Species, *Darwin* (Descent of Man).... 7 4434
Physical Basis of Life, The, *Huxley*.... 13 7825
Primitive Beliefs Dismissed by Scientific Knowledge, *Draper* (Intellectual Development of Europe).... 8 4868
Struggle for Existence, The, *Darwin* (Origin of Species)...7 4414, 4422
Warfare of Science with Theology, The, *White*....26 15853

Science and a Future Life, *Myers*...17 10513
— of English Verse, The, *Lanier*....15 8893
— — Fairy Tales, The, *E. S. Hartland*....17 10534
Scotch Deerhounds and Their Masters, *Cupples*.... 7 4210
— Song, A (Poem), *Baillie*.... 2 1266

Scotland.
Highland Scenery, *Macleod*....16 9500

Scott, Sir Walter, *Andrew Lang*....22 12995
— — — Life of, *Lockhart*.. ....15 9127, 9128
Scottish Cavaliers, Lays of the (Poems), *W. E. Aytoun*.... 2 1113
— Literature, see English Literature: Scottish Authors.
Scrap of Paper, A, *Sardou*....21 12836 c
Scribe, Augustin Eugène....22 13083
"Se Lamentar Augelli, O Verdi Fronde" (Poem), *Petrarch*....19 11378
Sea, The (Poem), *B. W. Procter*....20 11853
— — (Poem), *Stoddard*....23 14034
— Child, A (Poem), *Carman*.... 6 3306
— -Fever (Poem), *Masefield*....16 9777 l
— Limits, The (Poem), *Rossetti*....20 12427
— Longings (Poem), *Aldrich*.... 1 323
— Song (Poem), *Dibdin*.... 8 4621
— Wolf, The, *London*....15 9142 c
Seafarer, The (Poem), *Anon*.... 1 552, 565
Seamstress's Story, The, *Droz*.... 8 4886
Sean Dana (Poems), *Smith, ed*.... 6 3433
Seaport in the Moon, A, *Le Gallienne*.15 8959
Seasons, The (Poems), *James Thomson*....24 14854
Seaward (Poem), *Thaxter*....24 14762
Seaweed (Poem), *Longfellow*....15 9165
Second Inaugural Address, March 4th, 1865, The, *Lincoln*....15 9075
Secret in Words, The, *Calderon*.... 5 3075
Secretary, The (Poem), *Prior*....20 11844
Seeking (Poem), *Blind*.... 4 2077
Seer, The (Poem), *Whittier*....26 15947
See'st thou the Sea (Poem), *Geibel*...10 6249
Seijas, Rafael....15 8919
Sejanus, *Jonson*....14 8349
Selden, John....22 13099
Seldwyla Folk, *Keller*....14 8519, 8520
Selected Essays, *Darmesteter*.... 7 4381
Self-Dependence (Poem), *Matthew Arnold*.... 2 880
— -Reliance, *Emerson*.... 9 5448
— -Tormentor, The, *Terence* ..24 14647, 14653
Senancour, Étienne Pivert de....22 13111
Seneca....22 13119
Sennacherib, Inscription of (Poem), *Anon*....1 80
Señorito Octavio, *Palacio Valdés*....25 15203
Sens de la Mort, Le, *Bourget*.... 4 2253 a
Sense of Life, The, *Rod*....20 12337
Sensitive Plant, A (Poem), *Shelley*..22 13294
Sentimental Journey through France and Italy, A, *Sterne*....23 13912
— Tommy, *Barrie*....3 1573, 1603
"Sento l'Aura Mia Antica, e i Dolci Colli" (Poem), *Petrarch*....19 11380
Separation (Poem), *Eichendorff*.... 9 5357

	VOL.	PAGE
Separation (Poem), *Hallevi*	11	6873
— (Poem), *Sully-Prudhomme*	23	14218
— of Friends, The (Poem), *Newman*	18	10615
Sephestia's Song to Her Child (Poem), *Greene*	11	6698
September (Poem), *Lampman*	15	8860 d
Serao, Matilde	22	13133
Serapion Brethren, The, *Hoffman*	12	7394
Serenade (Poem), *Florian*	10	5851
— (Poem), *Longfellow*	15	9157
— A (Poem), *Stoddard*	23	14031
— The (Poem), *Uhland*	25	15195
Sermon for St. Bernard's Day, A, *Fénelon*	9	5647
— on Inns, A, *Chesterton*	6	3628 r
— — the Mount, The, *Bible*	17	10578
— — — — — First Discourse upon the, *Wesley*	26	15799
— — — — — Second Discourse upon the, *Wesley*	26	15801
Sermons, see Religon.		
Sermons Preached in Trinity Chapel, *Robertson*	20	12308
Service of God, The, *Anon*	11	6651
Sesame and Lilies, *Ruskin*	21	12516
Seven against Thebes, The, *Æschylus*	1	196
—Dreamers, *Slosson*	22	13490
— Lamps of Architecture, The, *Ruskin*	21	12518
— who were Hanged, The, *Andreyef*	1	537
— Wise Masters of Rome, The, *Pilpay*	19	11468
Sévigné, Madame de	22	13153
— — — Life of, *Boissier*	4	2152
Sexes, The Moral and Intellectual Differences Between the, *Lecky* (History of European Morals)	15	8946
Sextain (Poem), *William Drummond*	8	4915
Shadow of the Hand, The (Poem), *R. H. Stoddard*	23	14035
— — — Night, A (Poem), *Aldrich*	1	324
Shadowy Waters, The, *Yeats*	26	16260 f
Shāh-Nāmah, *Firdausī*	10	5739
Shakespeare, William, *Edward Dowden*	22	13167
— — *Schlegel* (Lectures on the History of Literature)	21	12915
— — *E. H. Wright*	22	13174
— (Poem), *Jonson*	14	8347
— A Critical Study of His Mind and Art, *Dowden*	8	4802
— and his Times, *Guizot*	11	6777
— as a Playwright, *Matthews*	16	9802 s
— Bacon-Shakespeare Craze, The	26	15877
— Humor of, *Dowden* (Shakespeare: a Critical Study)	8	4807
— "Macbeth's Witches," *Holinshed*	12	7446
— On (Poem), *Milton*	17	10047
— Oration on, *Joseph Howe*	13	7664 c
— Portraiture of Women, *Dowden* (Transcripts and Studies)	8	4811
— the Man, *Bagehot*	2	1213
— Wit, Humor and, *Weiss*	26	15777
Shameful Death (Poem), *Morris*	17	10342
Shandon Bells, The (Poem), *O'Mahony*	18	10851
Sharing of the Earth, The (Poem), *Schiller*	21	12886
Shaw, George Bernard, *Clayton Hamilton*	22	13265 d; 8 4864 w
She Came and Went (Poem), *Lowell*	15	9239
— dwelt among the Untrodden Ways (Poem), *Wordsworth*	26	16204
"— is Here, She is Here" (Poem), *Anon*	25	15178
— Walks in Beauty (Poem), *Byron*	5	2994
— was a Phantom of Delight (Poem), *Wordsworth*	26	16217
Sheashin, Afanasi Afanasevich	21:	12589, 12606, 12607
Sheep-Washing, The (Poem), *Thomson*	24	14859
Sheldon, Edward	8	4865 a
Shelley, Percy Bysshe, *G. E. Woodberry*	22	13266 g
Shenstone, William	22	13307
Shepherds' Song (Poem), *Heywood*	12	7349
Shepherd's Song on the Lord's Day, The (Poem), *Uhland*	25	15187
— Wife's Song, The (Poem), *Greene*	11	6694
Sheridan, Richard Brinsley, *Brander Matthews*	22	13317
Sheridan's Ride (Poem), *Read*	20	12097
Sherlock Holmes, see The Adventures of Sherlock Holmes.		
Shinto Faith, The, *Hearn* (Glimpses of Unfamiliar Japan)	12	7151
Ship in the Desert, The (Poem), *Miller*	17	10028
— of Fools, The, *Barclay*	3	1497
— — — — *Brandt*	4	2314, 2315
Shipwrecked Sailor, The, *Egyptian*	9	5233
Shirley, *Charlotte Brontë*	4	2404
Short Sixes, *Bunner*	5	2733
— Studies on Great Subjects, *Froude*	10	6071, 6086
Shorthouse, John Henry	22	13363
Shropshire Folk-Lore, *C. S. Burne*	17	10532
Si Descendero in Infernum, Ades (Poem), *Lowell*	15	9237
Sibyl, *Beaconsfield*	3	1635
Sicilian Summer, A (Poems), *Henry Taylor*	24	14541
Sick King of Bokhara, The (Poem), *Matthew Arnold*	2	873
— Man and the Angel, The (Poem), Gay	10	6242
Siddons, Mrs., *Sydney Smith*	22	13570
— To Mrs. (Poem), *Baillie*	2	1265
Sidney, Sir Philip, *Pitts Duffield*	22	13385
Siege of Corinth, The (Poem), *Byron*	5	2948
Sienkiewicz, Henryk, *C. H. Genung*	22	13399
Siete Partidas, Las, *Alfonso the Wise*	1	386
Sigüenza y Góngora, Carlos de	15	8909
Sigurd Slembe, *Björnson*	4	1971, 1973
— the Völsung, Story of (Poem), *Morris*	9	5143
Sigurjonsson, Jóhann	8	4864 f
Silas Lapham, *Howells*	13	7655 b
— Marner, *Eliot*	9	5382
Silent Sorrow (Poem), Jāmī	13	8116
— Woman, The, *Jonson*	14	8353
Silk, *Gibbon* (Decline and Fall of the Roman Empire)	11	6303
Sill, Edward Rowland	22	13439
Silurian Beach, The, *Agassiz* (Geological Sketches)	1	215
Silvæ (Poem), *Statius*	23	13850
Silver Age, The, *Heywood*	12	7347
Silvia (Poem), *Shakespeare*	22	13192
Simile, A (Poem), *Prior*	20	11843
Simmias of Thebes	11	6641
Simms, William Gilmore	22	13445
Simon, *Sand*	21	12766, 12793
Simonde de Sismondi, Jean Charles, *H. J. Desmond*	22	13471
Simonides	11	6640
— of Ceos, *Walter Miller*	22	13462
Simple Story, A (Poem), *Jasmin*	14	8190
Simulation and Dissimulation, Of, *Bacon*	2	1173
Sin and Death (Poem), *Björnson*	4	1971
— of Joost Avelingh, The, *Maartens*	15	9360
Sinā, Ibn, see Ibn Sinā	13	7835
Since Cleopatra Died (Poem), *Higginson*	12	7370
Sindbad the Seaman and Sindbad the Landsman, (The Arabian Nights)	1	646
Sir Charles Grandison, *Richardson*	20	12238
— George Tressady, *Ward*	25	15644
— Gibbie, *Macdonald*	16	9456

	VOL.	PAGE
Sir Humphrey Gilbert (Poem), *Longfellow*	15	9172
— Patrick Spens (Poem), *Anon*	3	1329
— Roger de Coverley at the Play, *Addison*	1	159
Siren with the Heart of Ice, The (Poem), *Jasmin*	14	8197
Siris, *Berkeley*	3	1805
Siska Van Roosemael, *Conscience*	7	3967
Sister Philomène, *Goncourt*	11	6557
— San Sulpicio, *Palacio Valdés* 10: 6156; 25		15201
Sister's Story, A, *Craven*	7	4140
"Sit Down, Sad Soul" (Poem), *B. W. Procter*	20	11855
Six French Poets, *Lowell* 20: 12148 f	25	15312 g
Sixteenth Sunday after Trinity (Hymn), *Heber*	12	7156
Skalda-spiller, Eyvind	13	7884
Skeleton in Armor, The (Poem), *Longfellow*	15	9152
— — the Cupboard, The (Poem), *Locker-Lampson*	15	9114
Sketch Book, The, *Irving*	13	8008, 8041
Sketches in Italy, *Symonds*	24	14362
Skipper Ireson's Ride (Poem), *Whittier*	26	15917
Sky is a Drinking-Cup, The (Poem), *R. H. Stoddard*	23	14032
Skylark, The (Poem), *Hogg*	12	7405
Slave, The (Poem), *Campbell*	5	3167
— and Philosopher (Poem), *Anon*	11	6650
Slavery.		
Abraham Lincoln's Speeches	15	9065
Moral Influence of Slavery, The, *Jefferson* (Notes on Virginia)	14	8246
Origin of the Right of Slavery among the Roman Civilians, *Montesquieu* (Spirit of Laws)	17	10258
Utopia, *More*	17	10302
Sleep, *Thomas Dekker*	8	4525
— (Poem), *Alcázar*	1	274
— The (Poem), *E. B. Browning*	4	2533
Sleeping Beauty, The, *Mendès*	16	9904
— — in the Wood, The, *Perrault*	19	11328
Slighted Love (Poem), *Bilderdijk*	3	1890
Slosson, Annie Trumbull	22	13487
Slowacki, Julius	22	13508
Slumber did my Spirit seal, A (Poem), *Wordsworth*	26	16206
Small Men, *Sydney Smith*	22	13571
Smith, Adam, *R. T. Ely*	22	13519
— Francis Hopkinson	22	13536 a
— Goldwin	22	13537
— Sydney	22	13556
— of his Own Fortunes, The, *Keller*	14	8520
Smithying of Sigfrid's Sword, The (Poem), *Uhland*	25	15197
Smoke (Poem), *Thoreau*	24	14880
Smollett, Tobias George, *Pitts Duffield*	22	13575
Snider, Denton J	22	13601
Snorra Edda	9	5115, 5123
Snow, *Kielland*	14	8566
Snow-Bound (Poem), *Whittier*	26	15939
— Queen, The, *Andersen*	1	520
Social Contract, The, *Rousseau*	21	12441
— Texture, *Wasson*	26	15690
Socialism, A Prophetic View of, *Hook*, (John Bull)	13	7614
Karl Marx, *Walling*	16	9776 a
Manifesto of the Communist Party, The, *Marx*	16	9776 j
Society (Poem), *Howells*	13	7657
— upon the Stanislaus, The (Poem), *Harte*	12	6993
Sociology, see Economics and Sociology.		
— Principles of, *Spencer*	23	13715
— The Study of, *Spencer*	23	13725
Socrates, *Curtius* (History of Greece)	7	4242
— *Diogenes Laertius*	8	4712
— *H. W. Smyth*	22	13627
— and Euthydemus, *Xenophon* (Memorabilia)	22	13637
— in Prison, *Plato* (Crito)	22	13633, 13640
Sodoma's "Christ Scourged" (Poem), *Woodberry*	26	16151
Softly Sighs the April Air (Poem), *Arnaut de Maroill*	20	11886
Soggarth Aroon (Poem), *Banim*	3	1471
Soldier's Bride, A (Poem), *Ovid*	18	10924
— Dream, The (Poem), *Campbell*	5	3173
Soliloquy of Sejanus, *Jonson*	14	8353
— — Teura (Poem), *Tahitian*	24	14397
Solitary Reaper, The (Poem), *Wordsworth*	26	16218
Solitude, *Thoreau* (Walden)	24	14884
— (Poem), *Goethe*	11	6447
— (Poem), *Lampman*	15	8860 e
Soll und Haben, *Freytag*	10	6012
"Solo e Pensoso i Più Deserti Campi" (Poem), *Petrarch*	19	11381
Sologub, Feodor	8	4864 g
Solomon and the Ant (Poem), *Edwin Arnold*	2	837
Solomon's Wisdom, *Josephus* (Antiquities)	14	8366
Solon	22	13642
— on His Dictatorship (Poem),	22	13644
— To the Athenians (Poem),	22	13645
Some Account of Thomas Tucker, *Cooke*	7	3974
— Changes in Modern Life, *Sumner*	23	14228
Song (Poem), *Allingham*	1	432
— (Poem), *Blake*	4	2045
— (Poem), *Bodenstedt*	4	2119
— (Poem), *Bogdanovich*	4	2269
— (Poem), *Carew*	5	3222, 3223
— (Poem), *Conrad von Würzburg*	25	15600
— (Poem), *Donne*	8	4776, 4777
— (Poem), *Dryden*	8	4943
— (Poem), *Florian*	10	5852
— (Poem), *Heinrich von Morungen*	25	15596, 15597
— (Poem), *Heinrich von Veldeche*	25	15596
— (Poem), *Heywood*	12	7348
— (Poem), *Johann Hadloub*	25	15600
— (Poem), *Kraft von Toggenburg*	25	15597
— (Poem), *S. W. Mitchell*	17	10142
— (Poem), *Molière* (Alceste)	10	5863
— (Poem), *Prior*	20	11840
— (Poem), *Riley*	20	12270
— (Poem), *C. G. Rossetti*	20	12402
— (Poem), *Shenstone*	22	13310
— (Poem), *Steinmar*	25	15598
— (Poem), *Stoddard*	23	14031
— (Poem), *Suckling*	23	14158
— (Poem), *Taylor*	24	14540
— (Poem), *Walther von der Vogelweide*	25	15588
— (Poem), *Wolfram von Eschenbach*	25	15590
— by Glycine (Poem), *Coleridge*	7	3868
— For Music, A (Poem), *Hood*	13	7599
— for the Crowning of Pomare (Poem), *Tahitian*	24	14398
— from the "Hippolytus" (Poem), *Euripides*	9	5579
— — — Suds (Poem), *Alcott*	1	295
— — "Volpone" (Poem), *Jonson*	14	8358
— of April (Poem), *Pascoli*	18	11156 c
— — Fionn, The (Poem),	6	3423
— — Hiawatha (Poem), *Longfellow*	15	9148, 9190
— — Lament (Poem), *Petőfi*	19	11351
— — Reproof (Poem), *Tahitian*	24	14396
— — the Bell, The (Poem), *Schiller*	21	12902
— — — Bower (Poem), *Rossetti*	20	12429
— — — Camp, The (Poem), *Taylor*	24	14537
— — — Chattahoochee (Poem), *Lanier*	15	8897
— — — Cider (Poem), *Holland*	12	7453
— — — Cossack, The (Poem), *O'Mahony*	18	10855

	VOL.	PAGE
Song of the Field-Marshal, The (Poem), *Arndt*	2	816
— — — Future, A (Poem), *Lanier*	15	8902
— — — Ichthyosaurus (Poem), *Scheffel*	21	12854
— — — "Marner" (Poem)	25	15599
— — — Nine Singers, The (Poem), *Bruno*	5	2619
— — — Open Road (Poem), *Whitman*	26	15892
— — — Pirate, The (Poem), *Espronceda*	9	5550, 5554
— — — Reapers, The (Poem), *Theocritus*	24	14778
— — — Sea (Poem), *Maginn*	16	9567
— — — Shirt, The (Poem), *Hood*	13	7602
— — — Sirens (Poem), *William Browne*	4	2516
— — — Sword and Other Verses, The (Poems), *Henley*	12	7240
— — — Wandering Aengus, The (Poem), *Yeats*	26	16260 i
— — Thyrsis, The, *Theocritus*	24	14774
— — Widsith, the Far Traveler (Poem), *Anon*	1	549
—: That Women are but Men's Shadows (Poem), *Jonson*	14	8358
— : The Heart of a Tar (Poem), *Dibdin*	8	4622
— : The Lover's Lute cannot be blamed though it sing of his Lady's Unkindness (Poem), *Wyatt*	26	16232
— to Celia (Poem), *Jonson*	14	8358
— — Marie (Poem), *Ronsard*	20	12381
Songs, *Beaumont* and *Fletcher*	3	1683
— (Poems) *Gilder*	11	6348
— of Experience (Poems), *Blake*	4	2049, 2050
— — Innocence (Poems), *Blake*	4	2046, 2049
— — Summer, The (Poem), *Blind*	4	2078
— — the Common Day, *Roberts*	20	12302, 12304
— — — Sierras (Poem), *Miller*	17	10032
— to the Harp (Poems) *Egyptian*	9	5316
Sonnet, *De Vere*	8	4612
— (Poem), *Drayton*	8	4879
— (Poem), *Gilder*	11	6353
— (Poem), *Kollar*	4	2269
— (Poem), *Mickiewicz*	16	9999
— (Poem), *Ronsard*	20	12378, 12379
— (Poem), *Timrod*	24	14964
— on First Looking into Chapman's Homer (Poem), *Keats*	14	8511
— — Seeing the Elgin Marbles (Poem), *Keats*	14	8511
— to Britain (Poem), *W. E. Aytoun*	2	1124
— Written on a Blank Page in Shakespeare's Poems (Poem), *Keats*	14	8512
Sonnets (Poems), *Baker*	4	2168
— (Poems), *Masefield*	16	9777 m
— (Poems), *Shakespeare*	22	13219
— from the Portuguese (Poems), *E. B. Browning*	4	2525, 2552
— to Cælia (Poem), *William Browne*	4	2517
— — His Mother (Poem), *Heine*	12	7197
— — Stella (Poem), *Sidney*	22	13397
Sophocles, *J. P. Mahaffy*	23	13647
Sordello (Poem), *Robert Browning*	5	2560
Sorrow (Poem), *Anon*	21	12608
— (Poem), *Thaxter*	24	14761
— and Joy (Poem), *Petőfi*	19	11352
Sorrowful Fytte, A (Poem), *Alfred the Great* (Boethius)	1	398
Sorrow's Barren Grave (Poem), *Heracleitus*	11	6642
Sorrows of Werther, The (Poem), *Thackeray*	24	14726
Sotileza, *Pereda*	19	11316
Soul, The, *Swedenborg*	23	14245
— — (Poem), *Dobell*	8	4738
— of Paris, The, *Banville*	3	1475
— On the, *Aristotle*	2	795
Sound the Loud Timbrel (Poem), *Thomas Moore*	17	10293
Southey, Robert	23	13677
Souvenirs du Peuple, Les (Poem), *Béranger*	3	1793
— Entomologiques, *Fabre*	9	5626 d
Souvestre, Émile	23	13693
Sower, The (Poem), *Carmen Sylva*	23	14331
Spacious Firmament on High, The (Hymn), *Addison*	1	172
Spaedom of the Norns (Poem), *Anon.*	13	7878
Spain.		
Bull-Fight, The, *Caballero* (La Gaviota)	5	3004
Charles V. of Spain, The Abdication of, *Motley* (Rise of the Dutch Republic)	17	10380
Ferdinand and Isabella, *Prescott*	19	11779
Gipsies in Spain, *Borrow* (Bible in Spain)	4	2189
History of Philip II., *Prescott*	19	11794
Moors Persecuted into Rebellion, The, *Prescott* (History of Philip II.)	19	11799
Spain, *Amicis*	1	458
— under Philip II., *Macaulay*, (Essay on Lord Mahon's "History")	16	9402
Spanish Armada, The, *Motley* (History of the United Netherlands)	17	10390
Spanish-American Literature, see Latin-American Literature.		
— Ballads, *Lockhart*	15	9137
— Jew's Tale, The (Poem), *Longfellow*	15	9182
Spanish Literature.		
Alarcón, Pedro Antonio de	1	263
Alcázar, Baltázar de	1	273
Alfonso the Wise	1	383
Álvarez Quintero, Serafin and Joaquin	8	4864 n
Averroës	2	1079
Avicebron	2	1099
Benavente, Jacinto	8	4864 n
Boscan, Juan	4	2203
Caballero, Fernan	5	3001
Calderon, Pedro	5	3071
Casas, Las, Bartolomeo de	6	3333
Cervantes	6	3451
Cid, The	6	3725
Diaz Del Castillo, Bernal	8	4613
Dicenta, Joaquin	8	4864 n
Echegaray y Eizaguirre, Jos.	8	5101, 4864 m
Espronceda, José de	9	5549
Hallevi, Jehudah	11	6869
Maimonides, Moses	16	9589
Menendez y Pelayo, Marcelino	16	9914 a
Pardo-Bazán, Emilia	18	11025
Pereda, José Maria de	19	11305
Perez Galdos, Benito	10	6153, 8 4864 o
Rivas, Linares	8	4864 n
Valdés, Armando Palacio	25	15199
Valera, Juan	25	15220
Vega, Lope de	25	15287
Zorrilla y Moral, José	26	16325
Spanish Moors, The, Persecuted into Rebellion, *Prescott* (History of Philip II.)	19	11799
— Science, *Menandez y Pelayo*	16	9914 b
— Student, The (Poem), *Longfellow*	15	9157
Spare Hours, *John Brown*	4	2439
Sparrow's Nest, The (Poem), *Wordsworth*	26	16213
Specie and Species, *Sydney Smith*	22	13572
Specimen Jones, *Wister*	26	16102
Spectator, The, *Addison*	1	159
— — *Steele*	23	13885, 13894
Speculations on New Year's Day, *Claudius*	6	3757
Speech at Cooper Union, *Lincoln*	15	9066

	VOL.	PAGE
Speech in the Federal Convention, in Favor of Opening its Sessions with Prayer, *Franklin*	10	5950
— on the Admission of Michigan, *Calhoun*	5	3094
— Urging Repeal of the Missouri Compromise, *Calhoun*	5	3098
Speeches, see Oratory.		
Spell, The (Poem), *Verlaine*	25	15317
Spencer, Herbert, *F. H. Collins*	23	13707
Spenser, Edmund, *J. D. Bruce*	23	13751
— — *Schlegel* (Lectures on the History of Literature)	21	12915
Sphinx's Children, The, *Cooke*	7	3974
Spielhagen, Friedrich	23	13772
Spinning (Poem), *Jackson*	13	8064
Spinoza, Benedict, *Josiah Royce*	23	13785
Spinster, The, *Cleghorn*	9	5686 t
Spirit of Laws, The, *Montesquieu*	17	10250, 10255
— — Man, *Bridges*	19	11700 i
Spiritual Allegory, A, *Lamennais*	15	8848
— Letters, *Fénelon*	9	5644
"Spirto Gentil che Quelle Membra Reggi" (Poem), *Petrarch*	19	11369
"Splendor Falls on Castle Walls, The" (Poem), *Tennyson*	24	14609
Spofford, Harriet Prescott	23	13805
Sportsman's Sketches, A, *Turgenéff*	25	15082
Spring, *Kālidāsa*	13	7963
— (Poem), *Carew*	5	3223
— (Poem), *James Thomson*	24	14854
— (Poem), *Sosei*	14	8161
— (Poem), *Timrod*	24	14962
— Again (Poem), *Anon*	20	12364
— and Winter (Poem), *Shakespeare*	22	13196
— Festival, The (Poem), *Klopstock*	14	8698
— on the Coast, *Leonidas of Tarentum*	11	6642
— Song (Poem), *Hölty*	12	7507
— Waters (Poem), *Tutchev*	21	12601
Staël, Madame de	23	13823
Stage-Coach, The, *Irving*	13	8041
Stanzas (Poem), *Hood*	13	7609
— in Memory of the Author of "Overmann" (Poem), *Matthew Arnold*	2	868
— Written in My Library (Poem), *Southey*	23	13682
Star Papers, *Beecher*	3	1720
Starving Armenia (Poem), *Watson*	26	15711
State, The (Poem), *Alcæus*	1	272
Statesman, The, *Plato*	19	11553
Statius, *W. C. Lawton*	23	13845
Steadfast Tin Soldier, The, *Andersen*	1	504
Steam-Guillotine, The (Poem), *Giusti*	11	6357
Stedman, Edmund Clarence	23	13857
Steele, Sir Richard	23	13875
Steinmar	25	15598
Stela of Piankhy, The, *Egyptian*	9	5274
Stendhal, see Beyle, Marie-Henri.		
Stephens, James	13	7991
Sterne, Laurence	23	13899
Stesichorus	25	15179
Stevenson, Robert Louis, *Robert Bridges*	23	13927
Stickit Minister, The, *Crockett*	7	4183
Stillman, William James	23	13977
Stirrup Cup, The (Poem), *Lanier*	15	8902
Stock Exchange, The, *Verhaeren*	25	15312 n
Stockton, Francis Richard, *F. T. Baker*	23	13991
Stoddard, Elizabeth Barstow	23	14013
— Richard Henry	23	14029
Stone-Cutter, The (Poem), *Carmen Sylva*	23	14333
Stones of Venice, The, *Ruskin*	21	12526
Stops of Various Quills, *Howells*	13	7656
Stories of Every-Day Life, *Theuriet*	24	14796
Storm, Theodor	23	14039
— The, *Hearn* (Chita)	12	7132
Storm, The (Poem), *Alcæus*	1	272
— — Poem), *Defoe*	8	4512
Stormy Petrel, The (Poem), *B. W. Procter*	20	11857
Story, William Wetmore	23	14051
Story of an African Farm, The, *Schreiner*	21	12959
— — Coquerico, The, *Laboulaye*	14	8755
— — Gösta Berling, The, *Lagerlöf*	14	8800 b, 8800 d
— — My Heart, The, *Jefferies*	14	8216
— — — Life, The, *Sand*	21	12771
— — — Thoughts, The, *Quinet*	20	11975
— — Sanehat, The, *Egyptian*	9	5237
— — Setna, The, *Egyptian*	9	5262
— — Sigurd the Völsung, The (Poem), *Morris*	9	5143
— — the Caliph Stork, The, *Hauff*	12	7016
— — — Glittering Plain, The, *Morris*	17	10343
— — — Two Brothers, The, *Egyptian*	9	5253
Stowe, Harriet Beecher, *G. S. Merriam*	23	14067
Strange (Poem), *Sill*	22	13444
Strangers at Lisconnel, *Jane Barlow*	3	1544
Strato	11	6646
Strauss, David Friedrich	23	14107
Strayed, *Roberts*	20	12297
Strindberg, August, *Ludwig Lewisohn*	23	14118 a; 8 4864 e
Struggle and Peace (Poem), *Ambrosius*	1	451
— for Rome, The, *Dahn*	7	4272
Stuart, Ruth McEnery	23	14119
Stubbs, William, *E. S. Nadal*	23	14139
Student of Salamanca, The, *Espronceda*	9	5550
Studies in Shakespeare, *White*	26	15877
— of Religious History and Criticism, *Renan*	20	12180
— — the Greek Poets, *Symonds*	24	14356
Study of Death, A, *Alden*	1	305
Stupidity, The Virtues of, *Bagehot* (Letters on the French Coup d'État)	2	1209
Suarez, José Bernardo	15	8920
Subjects and Laws of the Kingdom of Heaven, The, *Maurice*	16	9832
Substitute, The, *Coppée*	7	4055
Suckling, Sir John	23	14155
Sudden Hope (Poem), *Dehmel*	8	4512 c
— Light (Poem), *D. G. Rossetti*	20	12426
Sudermann, Hermann	23	14163, 8 4864 h
Sudermann's Later Work, *Ludwig Lewisohn*	23	14166 a
Sue, Eugène	23	14181
Suetonius	23	14202
Suffragette, Psychology of the, *Macphail*	16	9514 c
Sully-Prudhomme, *Firmin Roz*	23	14209
Sumerian Literature	1	47
Summa Theologica, *Aquinas*	1	618
Summer, *Kālidāsa*	13	7962
— (Poem), *Henjō*	14	8161
— (Poem), *James Thomson*	24	14856, 14859
— in Arcady, *J. L. Allen*	1	410
— Mood, A (Poem), *Harland*	10	6196
— Night, A (Poem), *Matthew Arnold*	2	883
— — — (Poem), *E. B. Stoddard*	23	14024
— — The (Poem), *Klopstock*	14	8694
— Sailing, *Antiphilus*	11	6646
Summons (Poem), *Körner*	14	8729
— The (Poem), *Whittier*	26	15952
Sumner, Charles	23	14221
Sun and the Brook, The (Poem), *Rückert*	21	12461
— God's Palace, The (Poem), *Ovid*	18	10934
Sunday, *Bible*, From the	17	10586
— A New England, *Beecher*	3	1737
Sun-Day Hymn, A (Poem), *Holmes*	12	7470
Sunken Bell, The, *Hauptmann*	12	7040 a
— Crown, The (Poem), *Uhland*	25	15196

	VOL.	PAGE
Sunrise (Poem), *Tutchev*	21	12601
Sun's Darling, The (Poem), *Thomas Dekker*	8	4526
Sunset (Poem), *Hérédia*	12	7281
— (Poem), *Thomas*	24	14847
Sunshine Sketches of a Little Town, *Leacock*	15	8929 a
Super Flumina Babylonis (Poem), *Swinburne*	23	14311
Superstition, *Lucretius* (De Rerum Natura)	15	9314
Supper at the Mill (Poem), *Ingelow*	13	7979
Suppliants, The, *Æschylus*	1	194
Supplication, A (Poem), *Cowley*	7	4105
Sur la Vaste Terre, *Mille*	17	10026 a
Suspiria Noctis (Poem), *Brownell*	4	2522
Swallow, The (Poem), *Anacreon*	1	497
Swan, The (Poem), *Runeberg*	21	12505
— of Vilamorte, The, *Pardo-Bazán*	18	11026, 11031
Swedenborg, Emanuel, *Frank Sewall*	23	14237
Swedish Argus, The, *Dalin*	7	4280
Swedish Literature.		
Almquist, Karl Jonas Ludvig	1	439
Atterbom, Per Daniel Amadeus	2	933
Bellman, Carl Michael	3	1763
Bremer, Fredrika	4	2328
Carlén, Emilia Flygare	5	3225
Dalin, Olof von	7	4278
Edgren, Anne Charlotte Leffler	9	5162
Genius of the North, The, *Atterbom*	2	934
Lagerlöf, Selma	14	8800 a; 9 5686 h
Linnæus	15	9077
Runeberg, Johan Ludvig	21	12495
Strindberg, August	23	14118 d; 8 4864 e
Swedenborg, Emanuel	23	14237
Tegnér, Esaias	24	14563
Sweet and Twenty (Poem), *Shakespeare*	22	13206
— are the Thoughts (Poem), *Greene*	11	6697
— Music (Poem), *Shakespeare*	22	13208
— William's Farewell to Black-Eyed Susan (Poem), *Gay*	10	6245
— — Ghost (Poem), *Anon*	3	1345
Sweetheart, Sigh no more (Poem), *Aldrich*	1	319
Sweetness and Light, *Matthew Arnold* (Culture and Anarchy)	2	859
Swift, Jonathan, *A. M. Sholl*	23	14259
Swinburne, Algernon Charles, *W. M. Payne*	23	14289
Swiss Army in Italy, The, *Ranke* (History of the Latin and Teutonic Nations)	20	12090
Switzerland.		
Fribourg District, The, *Ruskin* (Modern Painters)	21	12543
Matterhorn, The, *Tyndall* (Hours of Exercise in the Alps)	25	15142
Vaudois Walking Trip, A, *Mendelssohn*	16	9896
Sword-Bearer, The, *Boker*	4	2166
Sword Song (Poem), *Körner*	14	8731
Sylvan Year, The, *Hamerton*	11	6878
Sylvia (Poem), *Leopardi*	15	8980
Symonds, John Addington	24	14337
Synge, John Millington, *L. R. Morris*	24	14368 a; 8 4864 z
Syracuse, The Battle of, *Thucydides* (History)	24	14929
Syrinx (Poem), *Thomas*	24	14846
Table Talk, *Hazlitt*	12	7119
— -Talk, *Selden*	22	13101
— — of Samuel Rogers, Recollections of the, *Rogers*	20	12352
Tacitus, *C. E. Bennett*	24	14369
Tagore, Rabindranath, *Brooks Henderson*	24	14388 a; 19 11700 k
Tahitian Literature, *John La Farge*	24	14389
Taine, Hippolyte Adolphe, *Ferdinand Brunetière*	24	14399
— and Prince Napoleon, *Brunetière*	5	2607
Take Oh! Take (Poem), *Shakespeare*	22	13194
Taketori Monogatari, *Minamoto Jun*	14	8148, 8165
Tale of Troy, The, *Alpheus*	11	6643
— — Two Cities, A, *Dickens*	8	4632, 4665
Tales of a Wayside Inn, *Longfellow*	15	9177
— — the Mermaid Tavern (Poems), *Noyes*	18	10732 c
— — Two Countries, *Kielland*	14	8567
Talisman, The, *Scott*	22	13052
Talkative Tortoise, The, *Pilpay*	19	11440
Talmud, The, *Max Margolis*	24	14453
Tam o' Shanter (Poem), *Burns*	5	2858
Tamagatsuma, *Motoori*	14	8184
Tamburlaine, *Marlowe*	16	9715, 9718
Tampa Robins (Poem), *Lanier*	15	8898
Tancred, *Beaconsfield*	3	1636
Tar-Water, Essay on, *Berkeley*	3	1805
Tarafa ibn al'Abd al-Bakri	2	679
Tarantella, *Blind*	4	2080
Tarkington, Newton Booth, *F. T. Baker*	24	14468 a; 9 5686 s
Tartarin of Tarascon, *Daudet*	7	4443
Tartarus and the Styx (Poem), *Hesiod*	12	7329
Tartuffe, *Molière*	17	10178
Task, The (Poem), *Cowper*	7	4111
Tasso, Torquato, *J. F. Bingham*	24	14469
Taste, *Bagehot* (Wordsworth, Tennyson, and Browning)	2	1212
Tatler, The, *Steele*	23	13881, 13888
Taylor, Bayard, *A. H. Smyth*	24	14518
— Sir Henry	24	14539
— Jeremy, *T. W. Higginson*	24	14551
Teapot, The, *Andersen*	1	507
Tears (Poem), *Philemon*	19	11404
"Tears, Idle Tears" (Poem), *Tennyson*	24	14610
Tegnér, Esaias, *W. M. Payne*	24	14563
Telemachus, *Fénelon*	9	5642, 5646
Telling the Bees (Poem), *Whittier*	26	15919
Tempest, The, *Shakespeare*	22	13189
Temple, The (Poems), *Herbert*	12	7254
— House, *E. B. Stoddard*	23	14014
— of Kwannon, The, *Hearn* (Glimpses of Unfamiliar Japan)	12	7149
— — Love, The (Poem from), *Davenant*	16	9778
— — Zeus at Olympia, The, *Pausanias*	19	11218
Temptation, *Krasinski*	14	8746
Ten Tales, *Coppée*	7	4055
— Years of Exile, *Staël*	23	13841
Tennyson, Alfred, *Henry Van Dyke*	24	14581
— (Poem), *Aldrich*	1	319
— (Poem), *Van Dyke*	25	15247
Tennyson Turner, Charles	24	14638
Tent Life in the Holy Land, *Prime*	20	11823
Terence, *T. B. Lindsay*	24	14643
Terentius, Epigram on (Poem), *Cæsar*	5	3066
Terpander	25	15174
Tess, *Thomas Hardy*	12	6936
Tethys's Festival, Song from, *Daniel*	16	9778
Tezozomoc	15	8909
Thackeray, William Makepeace, *W. C. Brownell*	24	14663
— — — *Ritchie* (Memoirs)	20	12275
— The Death of, *John Brown*	4	2458
Thanatopsis (Poem), *Bryant*	5	2627
Thanet, Octave	24	14733
Thangbrand the Priest (Poem), *Longfellow*	15	9180
Thanksgiving, A (Poem), *Herrick*	12	7310
That Lass o' Lowrie's, *Burnett*	5	2810
Thaxter, Celia	24	14760
Theætetus	11	6641

	VOL.	PAGE
Theatre, see Drama.		
Theatrical managers, *Berlioz*	3	1818
Thebaid (Poem), *Statius*	23	13848
Their Wedding Journey, *Howells*.	13	7655, 7658
Theocritus, *J. W. Mackail*	24	14769
Theodosius the Emperoure	10	6263
Theognis	24	14789
Theogony (Poem), *Anon*	1	61
— (Poem), *Hesiod*	12	7327, 7329
Theology, see Religion.		
Theory of Moral Sentiments, The, *Adam Smith*	22	13521, 13524
— — the Earth, The, *Cuvier*	7	4254
There Are Crimes and Crimes, *Strindberg*	23	14118 d
— is a Land of Pure Delight (Hymn), *Watts*	26	15722
— — no Devil, *Jokai*	14	8333
— — — God (Poem), *Clough*	6	3829
— was a Time when I was very Little (Poem), *Baggesen*	2	1242
Thesmophoriazusæ, *Aristophanes*	2	763, 781
Theuriet, André	24	14795
They Are All Gone (Poem), *Vaughan*	25	15260
Thierry, Augustin, *Frederic Loliée*	24	14803
Thiers, Adolphe, *Adolphe Cohn*	24	14821
Third, The, *Sienkiewicz*	22	13400
— Philippic, The, *Demosthenes*	8	4541
Thistle and the Rose, The (Poem), *Dunbar*	8	5066
Thomas, Augustus	8	4865
— Edith Matilda	24	14845
Thompson, Francis, *Joyce Kilmer*	24	14850 a
— of Angel's (Poem), *Harte*	12	6994
Thomson, James (1700–1748)	24	14851
— James (1834–1882)	24	14865
Thoreau, Henry D., *John Burroughs*	24	14871
Thoreau's Flute (Poem), *Alcott*	1	294
"Thou Art, O God" (Poem), *Thomas Moore*	17	10293
— Hidden Love of God, Whose Height (Hymn), *Wesley*	26	15807
— very present Aid (Hymn), *Wesley*	26	15812
— Whom my Soul Admires Above (Hymn), *Watts*	26	15720
Thought and Existence (Poem), *Parmenides*	18	11116
Thoughts, *Pascal*	18	11145
— at a Railway Station (Poem), *Calverley*	5	3115
Thousand and One Days in the East, *Bodenstedt*	4	2120
— Nights and a Night, see The Arabian Nights	1	657
Three-Cornered Hat, The, *Alarcón*	1	264
Three Daughters of Monsieur Dupont, The, *Brieux*	4	2353, 2353 a
— Enemies, The (Poem), *Rossetti*	20	12404
— English Statesmen, *Goldwin Smith*	22	13540
— Musketeers, The, *Dumas, Sr.*	8	4975
— Ravens, The (Poem), *Anon*	3	1334
— Spinners, The, *Grimm*	11	6741
— Stars, The (Poem), *Körner*	14	8734
— Treasures, The (Poem), *Coleridge*	7	3861
— Years She Grew in Sun and Shower (Poem), *Wordsworth*	26	16205
Threnody (Poem), *Bion*	3	1895
— The (Poem), *Emerson*	9	5462
Throstle, The (Poem), *Tennyson*	24	14636
Thucydides, *H. W. Smyth*	24	14909
Thunder (Poem), *Lessing*	15	9010
Thunderstorm, A (Poem), *Lampman*	15	8860 g
Thus Spake Zarathustra, *Nietzsche*	18	10664 n
Tiberius, *Tacitus* (Annals)	24	14385
Tibullus, Albius, *G. M. Whicher*	24	14932
Tieck, Johann Ludwig	24	14943
Tiger, The (Poem), *Blake*	4	2050
Timber, or Discoveries Made upon Men and Matter, *Jonson*	14	8345
Time (Poem), *Filicaia*	10	5733
— is Fleeting (Poem), *Simonides of Ceos*	22	13469
— I've Lost in Wooing, The (Poem), *Thomas Moore*	17	10288
— Real and Imaginary (Poem), *Coleridge*	7	3857
— Wasted, *Seneca*	22	13123
Times, The, *Emerson*	9	5433
Time's Glory (Poem), *Shakespeare*	22	13218
Timrod, Henry	24	14961
Tin Soldier, The Steadfast, *Andersen*	1	504
Tintern Abbey (Poem), *Wordsworth*	26	16200
'Tis Noon; the Light is fierce (Poem), *Hérédia*	12	7284
"'Tis the Last Rose of Summer" (Poem), *Thomas Moore*	17	10292
Titian's Garden and Other Poems, *Spofford*	23	13817
To a Child of Quality (Poem), *Prior*	20	11839
— — Comrade (Poem), *Musset*	17	10506
— — Coquette (Poem), *Campion*	5	3187
— — Coy Maiden (Poem), *Asclepiades*	11	6643
— — Friend (Poem), *Matthew Arnold*	2	865
— — — (Poem), *Hitomaru*	14	8160
— — Gentleman (Poem), *Coleridge*	7	3862
— — Lady (Poem), *Prior*	20	11841
— — — (Poem), *Voltaire*	25	15489
— — — Who Wished to Behold Marot (Poem), *Marot*	16	9732
— — Millionaire (Poem), *Lampman*	15	8860 i
— — Mountain Daisy (Poem), *Burns*	5	2856
— — Mouse (Poem), *Burns*	5	2855
— — Skylark (Poem), *Shelley*	22	13299
— — Violet (Poem), *Hölty*	12	7513
— — Water fowl (Poem), *Bryant*	5	2635
— — Young Lady (Poem), *Wordsworth*	26	16220
— American Comrades in Arms, *Lloyd George*	10	6259 n
— an Impromptu of Chopin (Poem), *Annunzio*	1	585
— Aphrodite (Poem), *Sappho*	21	12823
— Aurora (Poem), *Carducci*	5	3217
— Autumn (Poem), *Keats*	14	8509
— Caius Cilnius Mæcenas (Poem), *Propertius*	20	11866
— Calvus in Bereavement (Poem), *Catullus*	6	3364
— Carnations (Poem), *Herrick*	12	7313
— Cassandra (Poem), *Ronsard*	20	12380
— Cerinthus (Poem), *Tibullus*	24	14942
— Chloe (Poem), *Horace*	13	7629
— Cynthia (Poem), *Propertius*	20	11865
— Cyriack Skinner (Poem), *Milton*	17	10047
— Daffodils (Poem), *Herrick*	12	7312
— Daisies, not to Shut So Soon (Poem), *Herrick*	12	7313
— Edmund Clerihew Bentley (Poem), *Chesterton*	6	3628 j
— Evening (Poem), *William Collins*	7	3876
— Find God (Poem), *Herrick*	12	7312
— Francesca (Poem), *Parsons*	18	11120
— Geeraert Vossius (Poem), *Vondel*	25	15493
— H. C. (Poem), *Taylor*	24	14541
— Hampstead (Poem), *Hunt*	13	7796
— Hartley Coleridge (Poem), *Wordsworth*	26	16216
— Helen (Poem), *Poe*	19	11700
— His Book (Poem), *Horace*	13	7637
— — Soul (Poem), *Hadrian*	20	12364
— — Wife—Written in Upper Burma (Poem), *Heber*	12	7158
— Italy (Poem), *Filicaia*	10	5734
— Jarifa in an Orgy, *Espronceda*	9	5550
— Keep a True Lent (Poem), *Herrick*	12	7311
— Laura (Poem), *Schiller*	21	12883
— Leonora of Esté (Poem), *Tasso*	24	14513
— Leuconoë (Poem), *Horace*	13	7627
— M—— (Poem), *Mickiewicz*	16	10005
— M. de Coulanges, *Sévigné*	22	13157
— Meadows (Poem), *Herrick*	12	7314
— Molière (Poem), *Boileau*	4	2149

	VOL.	PAGE
"To Mortal Men Peace Giveth These Good Things" (Poem), *Bacchylides*	25	15183
— Mrs. Siddons (Poem), *Baillie*	2	1265
— my Dear Friend, Master Benjamin Jonson, upon his "Fox" (Poem), *Beaumont*	3	1685
— — — — Mr. Congreve (Poem), *Dryden*	8	4936
— — Grandmother (Poem), *Locker-Lampson*	15	9119
— — Lamp (Poem), *Lamartine*	15	8811
— — Lyre (Poem), *Zorrilla y Moral*	26	16327
— — Ring (Poem), *Fleming*	10	5848
— — Wife (Poem), *Statius*	23	13850
— Myself (Poem), *Fleming*	10	5845
— Night (Poem), *Shelley*	22	13305
— Pépa (Poem), *Musset*	17	10509
— Phidyle (Poem), *Horace*	13	7631
— Priapus of the Shore, *Mœcius*	11	6647
— Primroses filled with Morning Dew (Poem), *Herrick*	12	7313
— Quintus Dellius (Poem), *Horace*	13	7630
— Satan (Poem), *Carducci*	5	3212
— Schelling (Poem), *Platen*	19	11518
— Sleep (Poem), *Statius*	23	13853
— Spain (Poem), *Espronceda*	9	5552
— — (Poem), *Zorrilla y Moral*	26	16328
— Tarquinia Molza (Poem), *Tasso*	24	14514
— Thaliarchus (Poem), *Horace*	13	7627
— the Beloved (Poem), *Sappho*	21	12824
— — Body (Poem), *Patmore*	19	11184
— — Christian Nobles of the German Nation on the Improvement of the Christian Body, *Luther*	15	9325
— — Cuckoo (Poem), *Wordsworth*	26	16219
— — Duke Alphonso (Poem), *Tasso*	24	14517
— — Duke of Ferrara (Poem), *Tasso*	24	14515
— — Fringed Gentian (Poem), Bryant	5	2639
— — Grasshopper and the Cricket (Poem), *Hunt*	13	7796
— — Memory of my Beloved Master, William Shakespeare (Poem), *Jonson*	14	8347
— — Month of Mary (Poem), *Alfonso the Wise*	1	388
— — Muse (Poem), *Propertius*	20	11867
— — Passing Saint (Poem), *Field*	9	5689
— — Past (Poem), *Bryant*	5	2641
— — Princess Leonora (Poem), *Tasso*	24	14512
— — — Lucretia (Poem), *Tasso*	24	14514
— — Princesses of Ferrara (Poem), *Tasso*	24	14516
— — Queen of Navarre (Poem), *Marot*	16	9734
— — Reader (Poem), *Sully-Prudhomme*	23	14211
— — Rose upon the Road of Time (Poem), *Yeats*	26	16260 d
— — Ship of State (Poem), *Horace*	13	7628
— — Small Celandine (Poem), *Wordsworth*	26	16228
— — Tragedian Rossi (Poem), *Hérédia*	12	7282
— — Unknown God (Poem), *Clough*	6	3830
— — Water-Crowfoot (Poem), *Barnes*	3	1570
— Toussaint l'Ouverture (Poem), *Wordsworth*	26	16215
— Tullus (Poem), *Propertius*	20	11894
— Ulla (Poem), *Bellman*	3	1767
— Violets (Poem), *Herrick*	12	7315
— Virgil (Poem), *Horace*	13	7626
— Will H. Low (Poem), *Stevenson*	23	13940
— Young (Poem), *Klopstock*	14	8699
— Zureida (Poem), *Pushkin*	21	12591
— — (Poem), *Shelley*	22	13306
— — (Poem), *Uhland*	25	15195
Toads and Diamonds, *Perrault*	19	11341
Toccata of Galuppi's, A (Poem), *Robert Browning*	5	2571
Tocqueville, Alexis de	24	14965
Toilers of the Sea, The, *Hugo*	13	7758
Told by a Brahmin (Poem), *Rückert*	21	12470
Tolstoy, Count Aleksei Konstantinovich	21	12588, 12605, 12606
— Lyof, *W. D. Howells*	25	14985; 4864 f
Tom Bowling (Poem), *Dibdin*	8	4623
— Brown at Oxford, *Hughes*	13	7696
— Brown's School Days, *Hughes*	13	7705
— Jones, *Fielding*	10	5713
Tomb of Burns, The (Poem), *Watson*	26	15712
Tommy and Grizel, *Barrie*	3	1573
Tomorrow and Tomorrow, *Macedonius*	11	6647
Tono-Bungay, *Wells*	26	15789 d, 15789 m
Too Late (Poem), *Craik*	7	4137
Torrence, Ridgely, *Erskine*	19	11700 p
Tortoise and the Hare, The (Poem), *Babrius*	2	1154
Tosa Nikki, *Tsurayuki*	14	8148, 8164
"Tossed on a Sea of Troubles" (Poem), *Archilochus*	25	15170
Toujours Amour (Poem), *Stedman*	23	13865
Toussaint l'Ouverture, *Wendell Phillips*	19	11412
Toward Democracy, *Carpenter*	6	3306 d, 3306 f
Toxophilus, *Ascham*	2	920
Toy Cart, The, *Çûdraka*	13	7930, 7960
Toys, The (Poem), *Patmore*	19	11183
Trachiniæ, *Sophocles*	23	13656
Tragedy of Charles, Duke of Byron (Poem), *Chapman*	6	3530
— — Man, *Madách*	16	9515, 9517
— — the Till, The, *Jerrold*	14	8259
Tragical in Daily Life, The, *Maeterlinck*	16	9562
Train for Mariposa, The, *Leacock*	15	8929 a
Tramp, The, *Richepin*	20	12246 b
Trans-Caucasia and Ararat, *Bryce*	5	2652
Transcripts and Studies, *Dowden*	8	4811
Transformation, A (Poem), *Ovid*	18	10934
Translation of a Romaic Song (Poem), *Byron*	5	2944
Travel (Poem), *Stevenson*	23	13936

Travel and Description. See also Manners and Customs; Names of Countries and Cities.

Alps, Hours of Exercise in the, *Tyndall*	25	15142
Ararat, The Ascent of, *Bryce* (Trans-Caucasia and Ararat)	5	2652
Aurora, An Evening's, *Nansen* (Farthest North)	17	10556
Beachy Head, *Jefferies* (Nature Near London)	14	8222
Cloud-Balancings, *Ruskin* (Modern Painters)	21	12560
Dangerous Adventure, A, *Audubon* (American Ornithological Biography)	2	957
Desert, The, *Kinglake* (Eothen)	14	8600
Escape from Prison, The, *Cellini* (Memoirs)	6	3376
Escapes of Casanova and Latude from Prison, The, *Casanova*	6	3323
Expectations of America, *Hakluyt* (A Particular Discourse, etc.)	11	6810
Farthest North, *Nansen*	17	10558
Hebron to Bethlehem, From, *Mandeville* (Adventures)	16	9660
Hunting in Abyssinia, *Baker* (Nile Tributaries of Abyssinia)	2	1273
Impressions of Travel, *Darwin* (A Naturalist's Voyage)	7	4393
Jaguar Hunt, The, *Isaaks* (Maria)	13	8047
Lapland Alps, The, *Linnæus* (Lachesis Lapponica)	15	9086
— Observations, *Linnæus* (Lachesis Lapponica)	15	9084
Leaves Motionless, *Ruskin* (Modern Painters)	21	12558
Letters from Italy and Switzerland, *Mendelssohn*	16	9895

VOL. PAGE

Travel and Description—*Continued*
Life at Sea, *Dana* (Two Years Before the Mast) 7 4309
Magellan's Voyage around the World, *Fiske* (Discovery of America) 10 5781
Malay Archipelago, The, *Wallace* 25 15526
Mountain Gloom, The, *Ruskin* (Modern Painters) 21 12546
Nature, Description of, *Ruskin* (Modern Painters) 21 12549
Night Among the Pines, A, *Stevenson* (Travels with a Donkey) ... 23 13954
Polar Night, The, *Nansen* (Farthest North) 17 10558
Rivers, Little, *Van Dyke* 25 15238
Texan Experience, A, *Grant* (Personal Memoirs) 11 6608
Travel, Of, *Bacon* 2 1175
— The Uses of, *Rousseau* (Émile) 21 12448
Travels with a Donkey, *Stevenson* 23 13954
Wind-Storm in the Forests, A, *Muir* (The Mountains of California) 17 10406
Xenophon's Retreat, *Xenophon* (Anabasis) 26 16254

Traveler's Letters, A, *Sand* 21 12786
Traveller, The (Poem), *Goldsmith* ... 11 6529
Travels in France, *Young* 26 16264
— with a Donkey, *Stevenson* 23 13954
Treasure of the Humble, The, *Maeterlinck* 16 9543, 9552
Treasures of the Deep, The (Poem), *Hemans* 12 7235
Treatise against Apion, *Josephus* 14 8363, 8382
— of Human Nature, *Hume* 13 7777
— on Education, *Milton* 17 10074
— — the Love of God, A, *Sales* 21 12736
Tree, The (Poem), *Very* 25 15324
Trees in Art, *Hamerton* (Landscape) . 11 6882
Trelawny, Edward John, *Ritchie* (Memoirs) 20 12276
Trial of Orthodoxy, A (Poem), *Watson* 26 15710
Tribesman's Valor, A (Poem), *Sa'd* .. 2 690
Tribun, *Bourget* ..... 4 2253 a
Tribute of Noménoë, The (Poem), *Breton* 25 15383
Tricotrin, *Ouida* 18 10894
Trilby, *Du Maurier* 8 5044
Trimalchio's Reminscences, *Petronius* 19 11392
Trinity, The, *Augustine* 2 1021
— Sunday (Hymn), *Heber* 12 7156
Trinummus, *Plautus* 19 11560, 11568
Triolet (Poem), *Bunner* 5 2733
Tristan and Isolde (Poem), *Gottfried von Strassburg* 25 15591
Tristia (Poem), *Ovid* 18 10916
Tristram Shandy, The Life and Opinions of, *Sterne* 23 13901, 13903
Triumph in Diplomacy, A, *Watson* .. 26 15695
— of Death, The, *Annunzio* 1 576, 577
Trojan Women, The, *Euripides* .... 9 5590 a
Trollope, Anthony, *J. G. Cooke* 25 15031
Tropic Rain (Poem), *Stevenson* 23 13942
Tropical Africa, *Henry Drummond* ... 8 4898
"Tropics Vanish, The" (Poem), *Stevenson* 23 13941
Troubadour, The, *Sismondi* (Literature of the South of Europe) 22 13475
Troubadours, The, 1090-1290, *Preston* 20 11871
Trousseau, The, *Chekhov* ..... 6 3600 e
True Beauty (Poem), *Beaumont* and *Fletcher* 3 1684
— -Born Englishman, The (Poem), *Defoe* 8 4511
— Christian Religion, *Swedenborg* . 23 14258
— Grandeur of Nations, The, *Sumner* 23 14231
Trumpet, The (Poem), *Edwin Arnold* 2 839
Trumpeter of Säkkingen, The, (Poem), Scheffel 21 12839, 12855
Truth about an Author, The, *Bennett* 3 1772 b, 1772 f
— -Hunting, *Birrell* 3 1912
— Love of, *Lessing* 15 9017
— Of, *Bacon* 2 1170
— of the Matter, The, *Wilson* ..... 26 16048 n
Tryst (Poem), *Sheashin* 21 12606
Tsurayuki 14 8148
Tsure-zure Gusa, *Kenkō* 14 8149, 8171
Tunny Fishing, The (Poem), *Mistral* 17 10101
Turcaret, *Le Sage* 15 8985
Turgeneff, Ivan, *Henry James* 25 15057
Turk in Armenia, The (Poem), *Watson* 26 15708
Turks, The, *Alfonso the Wise* (La Gran Conquista) 1 387
Turmoil, The, *Tarkington* . 24 14468 a, 14468 g
Turner, Charles Tennyson 24 14638
— J. M. W., Life of, *Hamerton* 11 6879
Turnstile, The (Poem), *Barnes* 3 1569
Tuscan Cypress (Poem), *Robinson* ... 20 12316
Tutchev, Fedor Ivanovich 21 12589, 12601, 12602
Twa Brother, The (Poem), *Anon* 3 1337
Twelfth Night, *Shakespeare* 22 13206
Twelve Months, The, *Laboulaye* 14 8749
Twenty-Eight and Twenty-Nine (Poem), *Praed* 19 11759
Twilight (Poem), *Byron* 5 2967
Twins of Table Mountain, and Other Stories, The, *Harte* 12 7000
Two (Poem), *Bodenstedt* 4 2118
— April Mornings, The (Poem), *Wordsworth* 26 16195
— Brides, The (Poem), *R. H. Stoddard* 23 14033
— Chiefs of Dunboy, *Froude* 10 6067
— Chords (Poem), *Catullus* 6 3370
— Doves, The (Poem), *La Fontaine* .. 14 8790
— Gentlemen of Verona, *Shakespeare* 22 13192
— Lovers (Poem), *Mörike* 17 10321
— Muses, The (Poem), *Klopstock* 14 8695
— Noble Kinsmen, *Shakespeare* and *Fletcher* 3 1698
— Songs, The (Poem), *Blake* 4 2046
— Years Before the Mast, *R. H. Dana, Jr.* 7 4304
Tyler, Moses Coit 25 15131
Tyndall, John 25 15141
Typee, *Melville* 16 9870
Tyranny of Custom (Poem), *Philemon* 19 11404
Tyrant, The, *Alfonso the Wise* (Las Siete Partidas) 1 386
Tyrtæus, Archilochus, and their Successors, *H. R. Fairclough* 25 15161

Ugly Duckling, The, *Andersen* 1 509
Uhland, Johann Ludwig, *C. H. Genung* 25 15185
Ulalume (Poem), *Poe* 19 11698
Ulysses, *Stephen Phillips* ..... 19 11408 n
— (Poem), *Tennyson* 24 14595
— von Ithacia, *Holberg* 12 7417
'Umar ibn Abī Rabī'ah 2 683
Unchanging (Poem), *Bodenstedt* 4 2119
Uncle Remus and His Friends, *Harris* 12 6963
Uncle Tom's Cabin, *Stowe* 23 14069, 14074
— Zeb, *Lowell* 15 9267
Under the Greenwood Tree, *Thomas Hardy* 12 6939
— — — — (Poem), *Shakespeare* 22 13203
— — Hawthorns (Poem), *Anon* 20 11888
— — Moon (Poem), *Yeats* ..... 26 16260 j

	VOL.	PAGE
Under the Pressure of Care or Poverty (Poem), *Sachs*	21	12613
— — Yoke, *Vazoff*	25	15271
— Two Flags, *Ouida*	18	10905
Undertaking, The (Poem), *Donne*	8	4774
Undine, *Fouque*	10	5897
Undivine Comedy, The, *Krasinski*	14	8736, 8737
Union of Seasons, *Kālidāsa*	13	7934, 7962
United States, The.		
Address to the American People on the Entry of the United States into the Great War, *Annunzio*	1	585 e
America, On the Prospect of Planting Arts and Learning in America (Poem), *Berkeley*	3	1805
American Bar, The, *Choate* (Address)	6	3661
— Character, *Matthews* (The American of the Future)	6	9802 d
— Conflict, The, *Greeley*	11	6656
— Family, The, *Bourget* (Outre-Mer)	4	2254
— Idea, The, *Webster* (Oration)	26	15736
— Manners in 1850, *Rhodes* (History of the United States)	20	12219
— Revolution The, *Everett* (Oration)	9	5611
Americans Abroad, *Fuller* (At Home and Abroad)	10	6124
André, The Capture of, *Hildreth* (History of the United States)	12	7375
Backwoodsmen, The, *Roosevelt* (Winning of the West)	20	12390
Beginners of a Nation, *Eggleston*	9	5219
Civil War, The, *Grant* (Memoirs)	11	6609
Colonists, Customs of The, *Hildreth* (History of the United States)	12	7373
Conciliation with America, *Burke*	5	2788
Condescension in Foreigners, On a Certain, *Lowell*	15	9276
Confederacy, Speech on Non-Recognition of the Southern, *Bright*	4	2360
Confederation, Results of the, Hamilton (Federalist)	12	6910
Constitution The, *Hamilton* (Federalist)	12	6897
— — *Jefferson* (Letter)	14	8253
Continuity of the Race, The, Webster (Speech)	26	15751
Country and People, *Mabie* (American Ideals)	15	9372 c
Declaration of Independence, The, *Jefferson*	14	8229
— — — — *Tyler* (Literary History of the American Revolution)	25	15136
Decoration Day Oration, *Ingersoll*	13	7990 d
Education of Young Women in the United States, *Tocqueville* (Democracy in America)	24	14969
Embargo of 1807, *McMaster* (History of the People of the United States)	16	9513
"Expectations of America," *Hakluyt* (A Particular Discourse, etc.)	11	6810
Founders, The, *Bushnell* (Work and Play)	5	2921
Geographical Aspects of the United States, The, and its Commerce, *Hamilton* (Federalist)	12	6902
Health, American, Improvement of *Rhodes* (History of the United States)	20	12215
History of the People of the United States from the Revolution to the Civil War, A, *McMaster*	16	9504
— — — United States, *Henry Adams*	1	112, 117
History of the United States, *Bancroft*	3	1439
— — — — — *Rhodes*	20	12208
Legislative Instability in America, *Tocqueville* (Democracy in America)	24	14973
Liberty and Union, *Webster* (Speech)	26	15744
Massachusetts and South Carolina, *Webster* (Speech)	26	15743
— Early, *Bancroft* (History of the United States)	3	1441
Militia System as Distinguished from a Standing Army, The, *Hamilton* (Federalist)	12	6900
Mission of America, The, *J. Q. Adams*	1	141
Missouri Compromise, The, *Calhoun* (Speech)	5	3098
— — and Henry Clay, *Procter*	6	3766
My Country (Poem), *Woodberry*	26	16147
New England Sunday, A, *Beecher* (Norwood)	3	1737
New-Englander's Character, The, *Choate* (Address)	6	3660
New Netherland , The, *Bancroft* (History of the United States)	3	1445
Orations, *Webster*	26	15744, 15747, 15748, 15751
Pilgrim Fathers, Emigration of the, *Everett* (Oration)	9	5607
President, The, *Hamilton* (Federalist)	12	6897, 6899
Puritan Colonies, The, *Goldwin Smith* (Lectures on the Study of History)	22	13547
— in Secular and Religious Life, The, *Choate* (Speech)	6	3657
Revolution, After the, *Greeley* (American Conflict)	11	6656
— The, *Everett* (Oration)	9	5611
— — *Paine* (Crisis)	18	10979
South-American Independence as Related to the United States, *Clay* (Speech)	6	3775
State Rights: Speech on the Admission of Michigan, 1837, *Calhoun*	5	3094
Town and Country Life in 1800, *McMaster* (A History of the People of the United States)	16	9504
Union, The, *Madison* (Federalist)	16	9534
United States, The, *Ferrero* (Militarism)	9	5648 j
— — in 1776, *Paine* (The Crisis)	18	10979
Virginia, The Beginnings of, *Bancroft* (History of the United States)	3	1439
Voyages to America of John and Sebastian Cabot, *Wood* (Elizabethan Sea-Dogs)	26	16144 d
War of 1812: Eighth of January, *King* (New Orleans)	14	8574
— — — The, *Henry Adams* (History of the United States)	1	112, 117
— — — Henry Clay and, *Procter*	6	3762
Washington's Farewell Address	26	15667
West, The, in American History, *Wilson*	26	16055
Women in the United States, The, *Bryce* (American Commonwealth)	5	2644
Universal Prayer, The (Poem), *Pope*	19	11752
Universe, The (Poem) *William Drummond*	8	4918
Unknown Course, The (Poem), *Clough*	6	3838
— Friends (Poem), *Sully-Prudhomme*	23	14212
Unlike Children of Eve, The, *Sachs*	21	12616
Unseen Spirits (Poem), *Willis*	26	16009
Unsleeping, The (Poem), *Roberts*	20	12300
Unveiled Maid, The (Poem), *'Umar ibn Rabi'a*	2	684

	VOL.	PAGE
Up at a Villa—Down in the City (Poem), *Robert Browning*	5	2581
— Hill (Poem), *C. G. Rossetti*	20	12403
Upanishads, The	13	7913, 7947
Upper Berth, The, *Crawford*	7	4153
Urashima Taro (Poem)	14	8157
Urbino, The Court of, *Castiglione* (Il Cortegiano)	6	3343
Utilitarianism, *Mill*	17	10012, 10022
Utility, The Principle of, *Bentham*	3	1776
Utopia, *More*	17	10298
Valdés, Armando Palacio	25	15199
Valediction Forbidding Mourning, A (Poem), *Donne*	8	4775
Valentine, *Sand*	21	12765
Valera, Juan	25	15220
Valley of the Black Pig, The (Poem), *Yeats*	26	16260 d
Value and Influence of Works of Fiction, *T. H. Green*	11	6685
— — Power of Music, The, *Luther*	15	9339
Van Dyke, Henry, *M. L. Hunt*	25	15237
Vanity Fair, *Thackeray*	24	14692
— — (Poem), *Alexis*	19	11402
— of Human Life, The, *Addison* (The Vision of Mirzah)	1	165
— — — Wishes, The (Poem), *Johnson*	14	8288, 8290
Varia Historia, *Ælianus Claudius*	1	174
Variation of Animals and Plants under Domestication, The, *Darwin*	7	4432
Varnhagen, Antonio de	15	8921
Vasari, Giorgio	25	15248
Vase, The, *Regnier*	20	12148 g
Vathek, *Beckford*	3	1700, 1702
Vaughan, Henry	25	15257
Vazoff, Ivan	25	15263
Vedic Literature	13	7906
Veery, The (Poem), *Van Dyke*	25	15247
Vega, Lope de, *M. F. Egan*	25	15287
Venetia, *Beaconsfield*	3	1635
Venetian Life, *Howells*	13	7687
— Pastoral, A (Poem), *D. G. Rossetti*	20	12434
Vengeance (Poem), *Al-Find*	2	686
Venice.		
First Impressions of Venice, *Mendelssohn* (Letters)	16	9892
Ode to Venice (Poem), *Byron*	5	2960
St. Mark's, *Ruskin* (Stones of Venice)	21	12532
Stones of Venice, *Ruskin*	21	12526
Venice, *Howells* (Venetian Life)	13	7687
— *Sand* (Letter)	21	12788
— (Poem), *Byron*	5	2959
— (Poem), *Platen*	19	11517
— (Poem), *Symonds*	24	14365
Verga, Giovanni, *N. H. Dole*	25	15297
"Vergine Bella che di Sol Vestita" (Poem), *Petrarch*	19	11371
Vergiss Mein Nicht (Poem), *Musset*	17	10506
Verhaeren, Émile, *Erksine*	19	11700 e
— — *Lowell*	25	15312 a
Verlaine, Paul, *Victor Charbonnel*	25	15313
Verlorene Handschrift, Der, *Freytag*	10	6013, 6015
Verses (Poem), *Suckling*	23	14161
— from an Epithalamium (Poem), *Catullus*	6	3367
Very, Jones	25	15323
Vesper Bells, The (Poem), *Kozlov*	21	12600
— Hymn of Abelard, The (Poem)	1	29
Vestal Virgins, The, *Aulus Gellius* (Attic Nights)	10	6255
Veteran Sirens (Poem), *E. A. Robinson*	20	12319 d
Veterans, The (Poem), *Gautier*	10	6236
Veuillot, Louis, *Frédéric Loliée*	25	15330
Vicar, The (Poem), *Praed*	19	11761
— of Morwenstow, *Baring-Gould*	3	1537
— — Wakefield, The, *Goldsmith*	11	6509
Vichy-Chamrond, Marie de, see Deffand, Madame Du.		
Victor, The, *Sienkiewicz*	22	13400
Victoria, Queen, On the Death of, *Laurier*	15	8928 m
— — The Accession of, *McCarthy* (History of Our Own Times)	16	9441
Victories of Love, The (Poem), *Patmore*	19	11188
Victory, *Conrad*	7	3956 h, 3956 s
Vida Es Sueno, La, *Calderon*	5	3082
Vieux Vagabond, Le (Poem), *Béranger*	3	1795
View of the State of Europe during the Middle Ages, *Hallam*	11	6853, 6855
Views and reviews, *Henley*	12	7238
Vigil (Poem), *Dehmel*	8	4512 c
Vignettes from Nature, *C. G. Allen*	1	406
Vigny, Alfred de, *Grace King*	25	15341
Vikramorvaçi, Kâlidâsa	13	7932, 7962
Village, The (Poem), *Crabbe*	7	4121
— Blacksmith, The (Poem), *Longfellow*	15	9161
— Communities in the East and West, *Maine*	16	9607
— Girl, The (Poem), *Runeberg*	21	12502
— Notary, The, *Eötvös*	9	5485, 5486
Villari, Pasquale	25	15354
Villemarque, Hersart de La; the Heroic and Legendary Literature of Brittany, *William Sharp*	25	15377
Villette, *Charlotte Brontë*	4	2399
Villon, François	25	15392
Vindication of the Rights of Women, A, *Wollstonecraft*	26	16131, 16132
Vine of Sibmah, The, *Macphail*	16	9514 b
Violet (Poem), *Winter*	26	16072
Virgil, *W. C. Lawton*	25	15413
— and other Roman Poets, *Quintilian*	20	11998
Virginia, The Beginnings of, *Bancroft* (History of the United States)	3	1439
Virtue (Poem), *Herbert*	12	7258
— Coy and Hard to Win (Poem), *Simonides of Ceos*	22	13470
— Hymn to, *Aristotle*	2	801
— The Teaching of, *Plutarch* (Discourses)	19	11646
Viscount of Bragelonne, The, *Dumas, Sr.*	8	4994
Vision, The, *Bible*	17	10594
— of a Fair Woman (Poem)	6	3423
— — Mirzah, The, *Addison*	1	165
— — Sir Launfal, The (Poem), *Lowell*	15	9241
Visions (Poem), *Calverley*	5	3112
Visit to Sir Roger de Coverley, A, *Addison*	1	162
Vita Nuova (Poem), *Watson*	26	15716 d
Vitellius, *Suetonius*	23	14208
Vittoria Corombona, *Webster*	26	15768
Vivian Grey, *Beaconsfield*	3	1638
Vocation, The Choice of a, *Chesterfield*	6	3628
Vogüé, Eugène-Melchior de	25	15439
Voiceless, The (Poem), *Holmes*	12	7470
Voices, *Agassiz* (Methods of Study in Natural History)	1	218
— from the Tomb (Poem), *Heine*	12	7199
Volpone, *Jonson*	14	8358
Voltaire, *Adolphe Cohn*	25	15449
— Life of, *Parton*	18	11129
Voluntary Exile (Poem), *Platen*	19	11518
Vondel, Joost van der	25	15491
Vow, A (Poem), *Petöfi*	19	11352
Wagner, Richard, *Amiel* (Journal)	1	485
— — *C. H. Genung*	25	15499
— — Music of, *Ingersoll*	13	7990 l
Waiting (Poem), *Burroughs*	5	2882
Waldemar the Victorious, *Ingemann*	13	7984
Walden, *Thoreau*	24	14880
Walk in Hellas, A, *Snider*	22	13603
Wallace, Alfred Russel	25	15517

VOL. PAGE

Wallace, Lew....25 15531
Wallenstein, *Schiller*....21 12881, 12905
Waller, Edmund....25 15555
Walpole, Horace....25 15565
— Hugh....9 5686 q
Walrus and the Carpenter, The (Poem), *Carroll*....6 3315
Walter, Eugene....8 4865 a
Walther von der Vogelweide and His Times, *C. H. Genung*....25 15580
Walton, Izaak, *Henry Van Dyke*....25 15601
Waly, Waly (Poem), *Anon*....10 5874
Wanderer, The (Poem), *Anon*....1 551, 563
— — (Poem), *Lytton*....15 9355
Wanderer's Night Songs (Poem), *Goethe*....11 6443
— Storm Song, The (Poem), *Goethe*....11 6445
Wandering Jew, The, *Sue*....23 14183
— King, The (Poem), *Imr-al-Kais*....2 676
— Knight's Song, The (Poem), *Lockhart*....15 9138
Wanderings of Oisin, The (Poem), *Yeats*....6 3424; 26 16260 c
Wanted (Poem), *Holland*....12 7454

War.

Alexander's Conquest of Palestine, *Josephus* (Antiquities)....14 8367
André, The Capture of, *Hildreth* (History of the United States)..12 7375
Angels of Buena Vista, The (Poem), *Whittier*....26 15945
Armada, The, Spanish, *Motley* (History of the United Netherlands)....17 10390
Barbara Frietchie (Poem), *Whittier* 26 15924
Battle between the Constitution and the Guerrière, *Henry Adams* 1 122
— of Caen, The, *Froissart* (Chronicles)....10 6044
— — Crécy, The, *Froissart* (Chronicles)....10 6041
— — Hastings, The, *J. R. Green* (History of the English People)..11 6665
— — — — *Thierry* (History of the Conquest of England)....24 14810
— — Ivry, The (Poem), *Macaulay* 16 9437
— — Lake Trasimene, The, *Livy* (History of Rome)....15 9100
— — Marathon, The, *Snider* (A Walk in Hellas)....22 13603
— — New Orleans, The, *King* (New Orleans, the Place and the People)....14 8574
— — Novaro, The, *Ranke* (History of the Latin and Teutonic Nations)....20 12090
— — Syracuse, The, *Thucydides* (History)....24 14929
— — the Plains of Abraham, *Bancroft*....3 1450
— — — — — — The, *Parkman* (Montcalm and Wolfe)....18 11109
Battlefield, The (Poem), *Bryant*....5 2633
Capitulation of Sedan, *Bismarck* (Letter)....4 1944
Capture of the Inca, The, *Prescott* (Conquest of Peru)....19 11787
Carthage, The Sack of, *Landor*....15 8872
Causes of War, The, *Channing*....6 3516
Charge of the Light Brigade, The, *Kinglake* (Invasion of the Crimea)....14 8605
— — — — — — (Poem), *Tennyson*....24 14613
Classical Warfare, A, Characteristic Episode of, *Livy* (History of Rome)....15 9103

VOL. PAGE

Cortez in Mexico, *Prescott* (Conquest of Mexico)....19 11771
Crusades, The: Tent Life in the Holy Land, *Prime*....20 11823
Defeat of Ariovistus and the Germans, The, *Cæsar* (Gallic Wars)....5 3046
— — Varus, Scene of the, *Tacitus* (Annals)....24 14384
Destruction of the Temple, The, *Josephus* (Jewish Wars)....14 8379
Gourges, Dominique de, *Parkman* (Pioneers of France in the New World)....18 11091
In Time of Peace Prepare for War, *Sumner*....23 4223
Invasion of France by King Edward III., The, and the Battle of Crécy, *Froissart* (Chronicles)..10 6041
King Philip's War, *Bancroft*....3 1443
Military and General Education, *Adam Smith* (Wealth of Nations) 22 13535
Militia System, The, *Hamilton*....12 6900
Moral Equivalent of War, The, *William James*....13 8109 o
Navies, Importance of, *Mahan* (The Influence of Sea Power upon History)....16 9581
Night Ward, The, *Alcott* (Hospital Sketches)....1 285
Numidian Defeat, A, *Sallust* (History of the War against Jugurtha)....21 12749
Platæa, The Night Attack on, *Thucydides*....25 14917
Prussian Militarism, *Mirabeau* (Letter)....17 10088
Revenge, The Last Fight of the *Raleigh* (Report)....20 12040 d
Standing Army, The, as a Peril to a Republic, *Hamilton*....12 6904
Surrender of General Lee, *U. S. Grant* (Personal Memoirs of U. S. Grant)....11 6609
Sword Song (Poem), *Korner*....14 8731
Two Lieutenants, The, *Cæsar* (Gallic Wars)....5 3065
War, *Franklin*....10 5951
— *Voltaire* (Philosophical Dictionary)....25 15462
— and Warriors, *Nietzsche* (Thus Spake Zarathustra)....18 10664 q
— of 1812, The, *Henry Adams* (History of the United States)..1 112, 117
— of the Jews, The, *Josephus*.14 8362, 8373
Wars and Peace, *Tolstoy*....25 15015

War of the Nations.

Annunzio: Address to the American People....1 585 e
Galsworthy: A Letter to the American People....10 6173 q
Lloyd George: An Appeal to the Nation, September, 1914....10 6259 c
Wilson: Address of the President of the United States, April 2, 1917....26 16048 f
Ward, Artemus, see Browne, Charles Farrar.
— Elizabeth Stuart Phelps....25 15623
— Mrs. Humphry....25 15641
Warfare of Science with Theology, History of the, *White*....26 15853
Warner, Charles Dudley, *Hamilton Mabie*....26 15664 a
Washers of the Shroud, The (Poem), *Lowell*....15 9262
Washerwomen of Night, The, *Souvestre*....23 13694
Washington, George....26 15665
Wasps, The, *Aristophanes*....2 762

	VOL.	PAGE
Wasson, David Atwood	26	15683
Watch of Boon Island, The (Poem), *Thaxter*	24	14764
Watchman, The, *Dingelstedt*	8	4710
Watchman! What of the Night (Hymn), *Bowring*	4	2266
Water-Babies, *Kingsley*	14	8628
Waterloo, *Erckmann-Chatrian*	9	5545
— The Battle of (Poem), *Byron*	5	2981
Water of Purity, *Anon*	11	6652
— -Witch, The, *Cooper*	7	3993
Watson, John	26	15692
— Sir William, *Brooks Henderson*	26	15705
Watts, Isaac	26	15717
Waverley, *Scott*	22	13081
Way of All Flesh, The, *Samuel Butler*	5	29341
— to Arcady, The (Poem), *Bunner*	5	2743
"We Twa" (Poem), *Persius*	19	11345
Wealth, *Johnson*	14	8301
— of Nations, The, *Adam Smith*	22	13521, 13527
Weary Pund o' Tow, The (Poem), *Baillie*	2	1262
Weavers, The, *Hauptmann*	12	7026 c
Webster, Daniel, *Choate*	6	3663
— Daniel, *Rhodes* (History of the United States)	20	12208
— — *Carl Schurz*	26	15725
— — *Sydney Smith*	22	13572
— John	26	15758
Wedekind, Frank	8	4864 j
Week on the Concord and Merrimack Rivers, A, *Thoreau*	24	14873
Weiss, John	26	15769
Welcome, Sweet Day of Rest (Hymn), *Watts*	26	15721
— to Death, A (Poem), *Landor*	15	8879
Welhaven, Johan Sebastian Cammermeyer	26	15779
Wells, Herbert George, *E. H. Wright*	26	15789 a; 9 5686 m, 5686 o, 5686 r
Welsh Literature, see English Literature (Welsh Authors).		
Wesley, John and Charles, *William Potts*	26	15790
West in American History, The, *Wilson*	26	16055
Westminster Abbey (Poem), *Huxley*	13	7834
Westward Ho, *Kingsley*	14	8618
Wha'll be King but Charlie (Poem), *Lady Nairne*	17	10551
Wharton, Edith, *M. L. Hunt*	26	15818 a
— Thomas, *Owen Wister*	26	15819
What d'ye Call it? (Poem), *Gay*	10	6247
— Every Woman Knows, *Barrie*	3	1573 a
— I know about Gardening, *Warner*	26	15664 f
— is Art, *Croce*	7	4180 h
— — the German's Fatherland? (Poem), *Arndt*	2	814
— Maids Lack (Poem), *Shakespeare*	22	13208
— Mr. Robinson Thinks (Poem), *Lowell*	15	9254
— the Moon Saw, *Andersen*	1	517
What's in a Name? *Pilpay*	19	11451
When Daffodils Begin to Peer (Poem), *Shakespeare*	22	13207
— First You Went (Poem), *Spofford*	23	13821
— I Beneath the Cold Red Earth am Sleeping (Poem), *Motherwell*	17	10366
— — Survey the Wondrous Cross (Hymn), *Watts*	26	15722
— Lilacs last in the Door-Yard Bloomed (Poem), *Whitman*	26	15902
— Maggie Gangs Away (Poem), *Hogg*	12	7404
— Phyllis Laughs (Poem), *Hay*	12	7106
— She Comes Home (Poem), *Riley*	20	12270
— the Frost is on the Punkin (Poem), *Riley*	20	12272 g
"— — Kye Comes Hame (Poem), *Hogg*	12	7407
"— — Wine-Cup Freely Flows" (Poem), *Bacchylides*	25	15182
— Valmond came to Pontiac, *Gilbert Parker*	18	11065
Where is Fancy Bred (Poem), *Shakespeare*	22	13203
— to find True Joy (Poem), *Alfred the Great*	1	396
Whipple, Edwin Percy	26	15839
Whist, Mrs. Battle's Opinions on, *Lamb*	15	8839
White, Andrew Dickson	26	15851
— Gilbert	26	15867
— Richard Grant	26	15876
— and Red (Poem), *Shakespeare*	22	13195
— Ants, *Henry Drummond* (Tropical Africa)	8	4905
— Rose, A (Poem), *O'Reilly*	18	10864
— Squall, The (Poem), *Thackeray*	24	14716
Whitman, Walt, *John Burroughs*	26	15885
Whitsun Eve (Poem), *C. G. Rossetti*	20	12408
Whittier, John Greenleaf, G. R. Carpenter	26	15911
Who Knows Where (Poem), *Liliencron*	15	9058 c
Whom God Hath Joined, *Bennett*	3	1772 l
Widder Johnsing, The, *Stuart*	23	14120
Widow Machree (Poem), *Lover*	15	9220
Widow's Mite, The, *Pilpay*	19	11449
— — — (Poem), *Locker-Lampson*	15	9119
— Son, The, *Asbjörnsen*	2	909
Wieland, Christopher Martin	26	15954
— *C. B. Brown*	4	2428
Wife and Sword (Poem), *Petöfi*	19	11353
— of Sir Isaac Harman, The, *Wells*	26	15789 e, 15789 f
— — Usher's Well, The (Poem), *Anon*	3	1344
Wild Geese (Poem), *Thaxter*	24	14767
— Mare in the Desert, The (Poem), *Musset*	17	10508
Wilde, Oscar, *J. M. Booker*	26	15968 a
Wilhelm Meister's Apprenticeship, Goethe	11	6421
Wilhelmine von Bayreuth	26	15969
Wilkins, Mary Eleanor	26	15983
Will She Come? (Poem), *Heine*	12	7194
— Ye no Come Back Again (Poem), *Lady Nairne*	17	10552
William I of Germany, Death of, *Vogüe*	25	15442
— IV, King of England, *McCarthy* (History of Our Own Times)	16	9441
— and Helen (Poem), *Bürger*, (Translations, *Scott*)	5	2769
Williams, Rogers, *Eggleston* (Beginners of a Nation)	9	5219
Willis, Nathaniel Parker	26	16001
Wilson, Alexander, *Spencer Trotter*	26	16017
— John	26	16032
— Woodrow, *R. C. E. Brown*	26	16047
Wind and Wave (Poem), *Patmore*	19	11182
Windmill, The, *Verhaeren*	25	15312 h
Window in Thrums, A, *Barrie*	3	1591
Windows, *Baudelaire*	3	1631
Windy MacPherson's Son, *Anderson*	9	5686 t
Wine (Poem), *Bodenstedt*	4	2119
— of the Gauls, The (Poem), *Breton*	25	15381
— versus Water (Poem), *Cratinus*	19	11400
Wings of a Dove, The, *Henry James*	13	8074 k
Winning of the West, The, *Roosevelt*	20	12384, 12385 d
Winter, William, *Richard Burton*	26	16061
— (Poem), *Claudius*	6	3759
— (Poem), *James Thomson*	24	14857
— (Poem), *Tsurayuki*	14	8162
— Hues Recalled (Poem), *Lampman*	15	8860 e
— Pear, The (Poem), *Allingham*	1	431
— Sleep (Poem), *Thomas*	24	14849
— Song (Poem), *Hölty*	12	7509
— -Store (Poem), *Lampman*	15	8860 d
— Swallow, A (Poems), *Thomas*	24	14847, 14849
— Uplands (Poem), *Lampman*	15	8860 g
Winter's Tale, *Shakespeare*	22	13207

VOL. PAGE

— — A (Poem), *Drake*.....8 4853
Winthrop, Theodore.....26 16075
Wirt, William.....26 16090
Wisdom (Poem), *Patmore*.....19 11191
— and Knowledge (Poem), *Bodenstedt*.4 2127
— of Our Ancestors, *Sydney Smith*..22 13564
Wishing (Poem), *Anon*.....11 6651
Wister, Owen, *M. L. Hunt*.....26 16101
Wit, Humor, and Shakespeare, *Weiss* 26 15777
Witchcraft, A, Pleasant Treatise on.17 10540
— Salem, *Palfrey* (History of New England).....18 10990
With Fire and Sword, *Sienkiewicz* 22 13402, 13405
"—Leaves of Myrtle" (Poem), *Callistratus*.....25 15177
— the Procession, *H. R. Fuller*.....10 6102
Wither, George.....26 16123
Without Benefit of Clergy, *Kipling*.14 8638
— Dogma, *Sienkiewicz*.....22 13401
Wives of Weinsberg, The (Poem), *Bürger*.....5 2776
Wolf and the Dog, The (Poem), *La Fontaine*.....14 8789
Wolfe, James, see Montcalm and Wolfe.
Wolfram von Eschenbach.....25 15586, 15590
Wollstonecraft, Mary.....26 16129
Woman and Her Maid-Servants, The (Poem), *Babrius*.....2 1154
— in the Eighteenth Century, *Goncourt*.....21 12867
— in White, The, *Wilkie Collins*.....7 3894
— Killed with Kindness, A, *Heywood*.12 7349
— of Samaria, The, *Rostand*.....20 12434 c
— on Her Own, *Brieux*.....4 2353 m
Woman's Friendship, *Aguilar*.....1 227
— Love, A (Poem), *Hay*.....12 7107
"— Love and Life," From (Poem), *Chamisso*.....6 3512
— Question, A (Poem), *Adelaide Procter*.....20 11859

Women.

American Family, The, *Bourget* (Outre-Mer).....4 2254
Beauty of Women, The, *Firenzuola*.....10 5757
Characters of Women, The, *Genji Monogatari*.....14 8167
Education of Women, The, *Sydney Smith*.....22 13558
Genius of Woman, The, *Wasson*..26 15684
Journal of, *Amiel*.....1 487, 488
Love and Hunger, *France* (Garden of Epicurus).....10 5918 d
Mademoiselle's Campaigns, *Higginson*.....12 7359
Modern Ideal of Womanhood, *Wollstonecraft* (Vindication of the Rights of Women).....26 16132
Moral and Intellectual Differences Between the Sexes, The, *Lecky* (History of European Morals)..15 8946
Old and Young Women, *Nietzsche* (Thus Spake Zarathustra).....18 10664 s
Persian Letters, *Montesquieu*.....17 10269
Position of Women in the United States, The, *Bryce* (American Commonwealth).....5 2644
Psychology of the Suffragette, *Macphail*.....16 9514 c
Society of Women, The, *Holberg* (Epistles).....12 7443
Training of a Wife, The, *Xenophon* (Economist).....26 16248
Womanhood, *Ruskin* (Sesame and Lilies).....21 12516
Women and Christianity, *France* (Garden of Epicurus).....10 5918 b
Worship of Woman, The, *Comte* (Positive Polity).....7 3943

VOL. PAGE

Women (Poem), *Susarion*.....19 11399
Wonderful History of Peter Schlemihl, The, *Chamisso*.....6 3506
— Magician, The, *Calderon*.....5 3077
Wondrous Likeness, A (Poem), *Watson*.....26 15711
Woo'd and Married and a' (Poem), *Baillie*.....2 1257
Wood, William, *J. C. Hodgins*.....26 16144 a
Wood-Wax, The (Poem), *Very*.....25 15328
Woodberry, George Edward, *John Erskine*.....26 16145; 19 11700 m
Woodland, The (Poem), *Geibel*.....10 6251
Woodman, The, *Quesnay de Beaurepaire*.....20 11926
Woodspurge, The (Poem), *D. G. Rossetti*.....20 12426
Woods, Margaret L.....26 16153
Woods of Westermain, The (Poem), *Meredith*.....16 9939 f
Woolman, John, *Leland Hall*.....26 16164 a
Woolson, Constance Fenimore,.....26 16165
Wordly Wisdom (Poem), *Theognis*..24 14792
Words and Their Uses, *White*.....26 15880
— of a Believer, *Lamennais*.....15 8851
Wordsworth, William, *F. W. H. Myers*.....26 16193
Wordsworth, William, Tennyson, and Browning, *Bagehot*.....2 1212
Wordsworth's Grave, From (Poem), *Watson*.....26 15716 b
Work and Play, *Bushnell*.....5 2915, 2921
— -Girl, The (Poem), *Runeberg*.....21 12506
Works and Days (Poem), *Hesiod* 12 7328, 7331
World as Will and Idea, The, *Schopenhauer*.....21 12925, 12928
— is too much with Us, The (Poem), *Wordsworth*.....26 16221
— of Boredom, The, *Pailleron*.....18 10962
World's a Bubble, The (Poem), *Bacon*.....2 1202
Worship in Spring, *Theætetus*.....11 6641
Worth of Women (Poem), *Schiller*...21 12890
Worthies of England, The, *Thomas Fuller*.....10 6130, 6131, 6135
Would You be Young Again (Poem), *Lady Nairne*.....17 10553
Wreck of the Grosvenor, The, *Russell*.....21 12565
— — — Hesperus, The (Poem), *Longfellow*.....15 9158
— — — "Julie Plante," The (Poem), *W. H. Drummond*.....8 4918 e
Written in Sickness at Corcyra (Poem), *Tibullus*.....24 14937
Wuthering Heights, *Emily Brontë*...4 2406
Wyatt, Sir Thomas.....26 16230
Wyclif, John.....26 16235

Xenophon, *W. C. Lawton*.....26 16243
Xerxès, *Crebillion*.....7 4170

Ya Perezhil Svoi Zhelanya (Poem), *Pushkin*.....21 12594
Yajur-Veda, The.....13 7912, 7916
Yamato Monogatari.....14 8162
Yankee Girl, The (Poem), *Whittier*..26 15944
Yarn of the Loch Achray, The (Poem), *Masefield*.....16 9777 j
— — — Nancy Bell, The (Poem), *Gilbert*.....11 6336
Yātras.....13 7928
Ye Mariners of England (Poem), *Campbell*.....5 3177
Yeats, William Butler, *J. C. Hodgins* 26 16260 a; 8 4864 z
Yellow Moon, The (Poem), *R. H. Stoddard*.....23 14032
Yemassee, The, *Simms*.....22 13446, 13447
Yesterday and To-Morrow (Poem), *O'Reilly*.....18 10864

	VOL.	PAGE
York, On the Saints of the Church at (Poem) *Alcuin*	1	299
You are Old, Father William (Poem), *Carroll*	6	3319
Young, Arthur	26	16261
— Edward	26	16277
Young Captive, The (Poem), *Chénier*	6	3606
— Cocks, The (Poem), *Babrius*	2	1152
— Duke, The, *Beaconsfield*	3	1642
— Hero's Epitaph, A, *Dioscorides*	11	6642
— Wife, The, *Julianus Ægyptius*	11	6648
Youth and Age (Poem), *Coleridge*	7	3869
— — — (Poem), *Kingsley*	14	8615
— — Calm (Poem), *Matthew Arnold*	2	865
— — Riches, *Anon*	11	6649
Youths and Theseus, The (Poem), *Bacchylides*	25	15183 c
Yudhisthira, The Faithfulness of (Poem), *Edwin Arnold*	2	830
Zara's Earrings (Poem), *Lockhart*	15	9137
Zend-Avesta, see Avesta.		
Zenobia, *Gibbon* (Decline and Fall of the Roman Empire)	11	6279
Zeynab at the Ka'bah (Poem), *"Umar ibn Rabi'a"*	2	683
Ziyad ibn Mu'awiyah, see Nābighah al-Dubyānī	2	684
Zola, Émile, *Robert Vallier*	26	16283
Zoroaster, see The Avesta	2	1084
Zorrilla y Moral, *José*	26	16325
Zoukovsky, Vasili Andreyevich	21	12584, 12599
Zuhéir ibn Abi Sulma	2	677
Zulaikha's First Dream (Poem), *Jami*	13	8115
Zummer an' Winter (Poem), *Barnes*	3	1570

END